



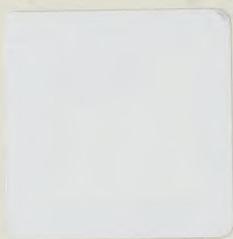
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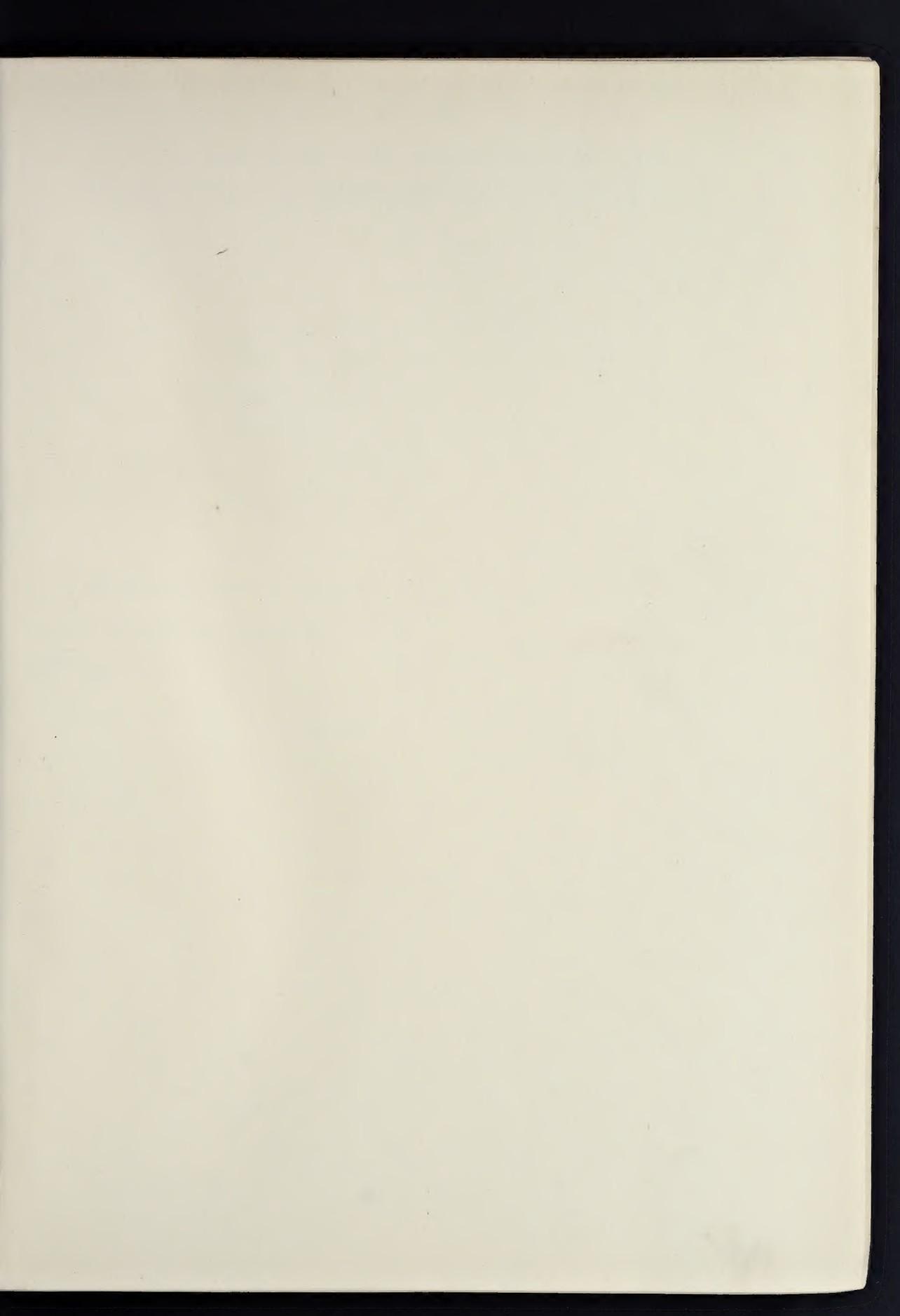
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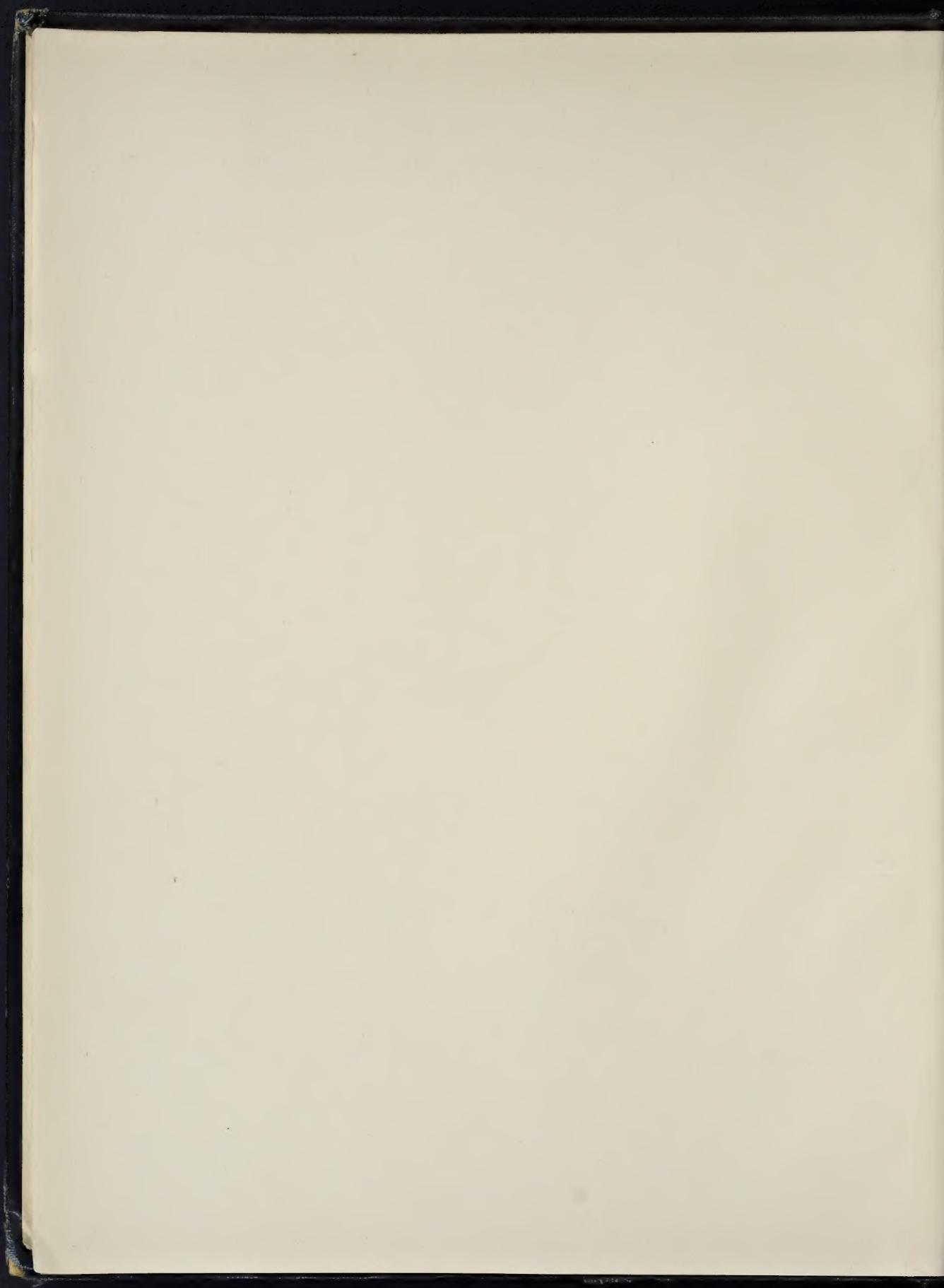




A CATALOGUE OF THE PAINTINGS IN THE
COLLECTION *of* SIR FREDERICK COOK, BT.

*This Edition is limited to five hundred
numbered and signed copies, of which this is
No. 49*

Sir Fred Cook







*Sir Francis Cook, Bt.
Visconde de Montserrat
1817-1901
Founder of the Gallery*

A CATALOGUE OF THE PAINTINGS

AT THE EIGHTY HOUSE RICHMOND
WHEREIN THE COLLECTION OF
FREDERICK COOK BT

SCONDE DE MONGERRATE

LL.D. HERBERT COOK, M.A., F.S.A.
OF THE ROYAL ACADEMY OF MILAN

VOLUME I
ITALIAN SCHOOLS

By
Dr TANCRED BORENIUS



LONDON: 1881.

REINHOLD M. DCCCC-XII



A CATALOGUE OF THE PAINTINGS AT DOUGHTY HOUSE RICHMOND & ELSEWHERE IN THE COLLECTION OF **SIR FREDERICK COOK BT**

VISCONDE DE MONSERRATE

EDITED BY HERBERT COOK, M.A., F.S.A.
HON. MEMBER OF THE ROYAL ACADEMY OF MILAN

VOLUME I ITALIAN SCHOOLS

By
Dr TANCRED BORENIUS



LONDON · WILLIAM HEINEMANN · M · DCCCC · XIII



INTRODUCTION

THE late Sir Francis Cook, 1st Baronet, Visconde de Monserrate in Portugal and the head of a great commercial house in London, was the Founder of the Gallery at Doughty House, Richmond. He was born in 1817, and died in 1901 at the age of 84 years.

Love of nature and love of art were two of the salient features of his many-sided character: the former found expression in the gardens of Monserrate, near Cintra in Portugal, which admittedly take rank with the finest in the world; his love of art led to the creation of the Doughty House Galleries, wherein he amassed a collection of art treasures of immense variety and extent. These at his death, and in accordance with his will, were divided between his two sons, the pictures and drawings, the antique sculptures and marbles, the tapestries, glass and terra cottas passing to the present Baronet, Sir Frederick Cook, who still retains them at Doughty House, whilst the bronzes, silver, ivories, china, miniatures, missals, antique gems and mediæval jewellery were left to his second son, Mr Wyndham Cook, since (1905) deceased; these are now held in trust for the latter's only son, Mr Humphrey Wyndham Cook, and are housed in the Museum specially built for their reception at 8 Cadogan Square, S.W.

Yet a third section of Sir Francis Cook's vast accumulation of works of art is kept at Monserrate in Portugal, where is a valuable library and a large collection of Oriental treasures quite in keeping with the Moorish style in which the "Palacio" itself is built.

But the main portion of this great inheritance is still housed at Richmond, where the picture galleries contain several hundred paintings of all schools—entirely Old Masters, and the antique works of art form a large and varied "cabinet." The latter were scientifically catalogued a few years ago by Mrs Arthur Strong, who published and illustrated them in detail through the medium of the Hellenic Society; and this work serves as a separate catalogue for the use of visitors to the Gallery.

The distinguished authoress and archæologist remarks in the course of her Introduction:

"The collection of pictures gathered together at Doughty House is justly esteemed one of the finest and most important in England. Where so many original masterpieces of the Renaissance and modern times must claim the first interest, the antiques scattered about amongst them have in great measure been overlooked by any but professional archæologists. Yet these antiques form a group of considerable interest The collection is certainly representative, its works ranging from the early fifth century B.C., to Roman portraits and sarcophagi of the third century A.D., yet its main strength may be said to reside in the numerous and well-preserved examples of Hellenistic works and works from Asia Minor."

The small collection of Antique Glass has quite recently been described by Mr Edward Dillon in a privately printed work kept in the Gallery, whilst complete catalogues were carried out by the experts from the Victoria and Albert Museum in Mr Wyndham Cook's lifetime dealing with the various sections he had inherited.

Thus the pictures, the chief feature of the entire collection, remain to be dealt with; for

although an abridged catalogue for the use of visitors was produced in 1903 and revised from time to time, the present definitive work appears now only for the first time. The history of the formation of the collection can be traced with some degree of accuracy owing to the existence of numerous letters, receipts, and notes of transactions, all of which Sir Francis seems to have kept as though aware of their interest to subsequent generations. Moreover, Sir Charles Robinson, C.B., who acted throughout as chief friend and adviser to Sir Francis, is still living,¹ and although the memory of a man in his 89th year can hardly be accurate in every detail, yet his wonderful vitality and still active interest in art matters have been of great service to myself in editing this catalogue. To Sir Charles's extraordinary knowledge and *flair* at a time when experts were few and opportunities many is due the successful acquisition by Sir Francis of numberless treasures worth to-day ten times what he paid for them. A few instances may be quoted. "The Holy Women at the Sepulchre," by Hubert van Eyck was purchased in 1871 for £335, the early Velasquez "Kitchen Scene" was picked up at an auction in Bradford for some absurdly small sum, the François Clouet "Lady in the Bath" (commonly called "Diane de Poitiers") cost £350, the Rembrandt "Tobit and his Wife" £450, the "Boar Hunt" by Rubens, one of his finest sketches, £150, the "Portrait of a Lady" by Sebastiano del Piombo (No. 140) £115, the large altar-piece by Perino del Vaga (No. 71) 470 guineas, and Fra Filippo Lippi's "Adoration of the Magi" (No. 16), admittedly one of his finest achievements and a document of the greatest value for the study of early Florentine art, cost only £735 whilst the "Two Saints" (No. 17), also by him, was actually purchased for £28! It would fetch a hundred times that to-day.

The perusal in this Catalogue of these prices, quite fabulous in their modesty, may cause some amusement and not a little envy to this generation of princely buyers with the prices fetched at the Weber and Taylor sales fresh in memory. Fortunately Sir Francis began at a time, i.e. about 1860, when few Englishmen or Americans were yet alive to the chance of forming a great gallery at a moderate cost². His most distinguished contemporary collectors were Lord Wantage, Mr Holford, Mr Graham, and Sir Henry Layard. The vast collections of Mr Salting and Mr Pierpont Morgan were to come later. Thus the Doughty House Gallery stands midway historically between these more modern formations and the older galleries described by Dr Waagen in 1857.

In extent and variety the Cook collection, before it was divided at Sir Francis's death in 1901, was certainly one of the largest ever formed in this country; even in 1876 there were 510 pictures besides a vast accumulation of other treasures. The pictures at Doughty House now number 476,³ and Mrs Strong has catalogued nearly a hundred of the antique works of art out of a still larger number. There are about 4,000 books in the Library at Monserrate and hundreds of Oriental objets d'art still undescribed. The catalogue of the bronzes, silver, etc., etc., bequeathed to Mr Wyndham Cook comprises 998 entries; moreover, many tapestries, renaissance sculptures, terra cottas, carvings, etc., etc., at

¹ As these pages are passing through the press comes the sad announcement of Sir Charles Robinson's death.

² Some of Sir Francis's purchases (among them the plaquettes) are known to have been made in Rome as early as 1840, when travelling in Italy as a young man.

³ In mere numbers of pictures the Doughty House collection is surpassed by those at Petworth (600), Welbeck (550), and Althorp (500).

Doughty House still require accurate record to be made of them. This may possibly be done in a volume supplementary to those to be devoted to the pictures.

To do justice to this section of the catalogue involves an amount of expert labour, which in these days of specializing is beyond any one man's power. I therefore propose to call to my aid recognized experts in various schools of painting, to collaborate in producing such scholarly work as befits a private gallery of the first importance. The present volume is devoted exclusively to the Italian Schools, and here the co-operation of Dr Tancred Borenius is guarantee of the accuracy of the work. I particularly wish to acknowledge the great debt of obligation I am under to Dr Borenius, not only for labour in detail, but for that profound *expertise* which is naturally expected from the new Editor of Crowe and Cavalcaselle's standard works on Italian Painting. Not only so, but Dr Borenius has made special journeys to Italy and elsewhere, in order to settle finally, if possible, certain disputed points of criticism, and the result here set forth reaches nearer to finality of judgment than has been hitherto attained.¹ Research work is thus placed on a better basis for others to follow, for it would be idle to contend that all the problems which arise in dealing with 200 Italian pictures are here finally solved.

The second volume will be devoted to the Dutch and Flemish Schools, and the third to the Spanish, French, German, Early Netherlandish and English sections.

In so vast an aggregate of paintings a uniformly high level of quality can hardly be expected. Sir Francis himself, like all wise collectors, was constantly "weeding" his Gallery, and the process was continued by the present owner after the Founder's death. On June 25, 1904, and on February 5, 1906, some thirty-one of the least important pictures were sold at Christie's, whilst an Altar-piece by Damiano Mazza, and a large Pietà of the Bolognese School, were presented to the new Roman Catholic Cathedral at Westminster. On the other hand, two important paintings (the large "Annunciation" by Ercole di Giulio Grandi (No. 123), and the "Portrait of a Man" (Burgundian School), were removed from St Paul's Churchyard back to Richmond, and four new pictures have been acquired since, the Onigo portrait ascribed to Giorgione (No. 137), the "Madonna and Saints" by Girolamo Giovenone (No. 115), the "Portrait of a Knight of Santiago" by Pacheco (to be described in vol. iii) and the Altar-piece by Francesco Vecellio (No. 146). The Gallery as at present constituted was finally settled as a family heirloom, the entire collection rearranged, and an abridged catalogue published for the use of visitors.

The outstanding feature of the picture collection is its comprehensiveness. Every school is represented, and within each school there are few important names that are not to be found in one or more examples. The giants of art contribute to "make" the Gallery—Van Eyck, Dürer, Rembrandt, Velasquez, Raphael, Titian, Rubens, Vandyck and Turner are all present.

The Spanish and Portuguese Schools are exceptionally well represented by a complete *retablo* by Gallegos—almost unique out of Spain—by several early Gothic paintings, and by examples of Velasquez, Murillo, Pacheco, Alonso Cano, Valdes Leal, Carreño, del Mazo, Fray Juan Rizzi, Pedro Campana, Morales and others of less certain identity, in all some forty in number.

¹ Any divergence of view between Dr Borenius and myself is duly noted in the text.

The French Masters include Watteau, Chardin, Claude, Le Nain, Greuze, and, more remarkable still, a signed work of François Clouet, whilst an admirable representation of Nicholas Poussin in his various styles constitutes quite a *musée* of its own.

The English Masters are less numerous, but Richard Wilson and Turner, Lely and Hogarth, are well seen, whilst examples of Sir Joshua, Hoppner, Owen, and an early Gainsborough illustrate English portraiture of the eighteenth century.

German art is represented by Albert Dürer's "Procession to Calvary," and by the much disputed "Madonna of the Iris," by Holbein the Elder's "Portrait of a Lady," by two small Cranachs, and several other less known painters, whilst to the School of the early Netherlands belong the famous Hubert van Eyck, the gem of the collection, the large Herri de Bles, and characteristic examples of Isenbrandt, Mabuse, Van Orley, and several fine if anonymous works, such as the large St Catherine Triptych,¹ the grand "Adoration of the Magi," close to Hugo van der Goes in style, and the superb "Portrait of a Man," hitherto ascribed to Holbein. To these may be added the curious portrait belonging to the Burgundian School.

The later Flemish School is headed by Rubens, to whom and his school no less than seventeen works are credited, of which the finest are the Portrait of his brother (?), and the spirited sketches of the "Boar Hunt," and the designs for the ceiling at Whitehall. Vandyck's "Betrayal of Christ" is one of the gems of the Gallery; he is also represented by an important early portrait group, and by several fine sketches. By Antonio Mor is a good portrait, and another by Mierveldt. The long line of Dutch Masters is headed by Rembrandt with three acknowledged works, among them the pathetic "Tobit and his Wife" and the early Portrait of his sister, and there are several good Rembrandtesque works by Eeckhout, Maes, Bol, Lievens, Fabricius, Aert de Gelder, and Flinck. The genre painters of Holland are present in force—eight Ruysdaels, two Metsus, two de Hooghs, a Terburg, five Douys, six by Wouvermans, six by Adrian van Ostade, and characteristic examples of Cuyp, Van der Velde, Van der Capelle, Van Beyerden, etc., etc., and (specially noteworthy) a Knüpfer and a Michael Sweerts.

Finally, the schools of Italy are admirably represented, as the present volume testifies. Siena, Florence, Umbria, Milan, Ferrara, Venice, and other centres each contribute many examples, and there can be little doubt that this section of the Gallery offers a field of research wider than that which any other private gallery in Europe has to show. Of world-famous masterpieces there may be few or none, but the general high level of excellence and more particularly immunity from those down-right bad pictures which most public galleries have to deplore, raises the Italian section of the Cook Collection to the fore-front of private galleries. Not a few of its treasures could adorn the National Gallery, where certain masters, such as Fra Bartolomeo, Sodoma, Perino del Vaga, Bernardino di Mariotto, Allegretto Nuzi, Giampietrino, Palma Giovane, Cesare da Sesto, Rocco Marconi, Greco in his earlier manner, Rondani, and others are either totally absent, or represented by poorer specimens than those to be found at Richmond. On the other hand, the examples of Raphael, Titian and Tintoretto, though genuine, are not of first-rate importance, and

¹ Quite lately identified as the work of Goossens van den Weyden.

in this respect the collection is undoubtedly inferior in reputation to the galleries at Bridge-water House (with its five Titians and two Raphaels), to Alnwick (with its great Bellini and its "Cornaro" Titian), and to Panshanger (with its Andreas, *Fra* Bartolomeo, and two Raphaels). But not even in these historic Galleries can so long an array of master-pieces be found as at Richmond, and when it is remembered that the more modern collections of the late Dr Mond, and Mr Robert Benson, only contain about one-half as many Italian pictures as are to be found at Richmond, and that the proportion in the late Mr. Salting's collection is even smaller, the extent and importance of the Italian section at Richmond will be better realized.¹

The principles on which this catalogue has been compiled are those laid down by Mr D. S. McColl in the *Nineteenth Century*, January, 1912. As he justly remarks:

"Descriptions should be limited to explanation of features in the action, and schemes of colour. Biographies of painters should be concise, with a short bibliography. The notices of pictures on the other hand should embrace full histories, illustrative matter, and summaries of critical views on attribution. It might be well to divide a catalogue into separately bound sections devoted to the different schools, leaving it to the abridged catalogue to include all."

The photogravure plates have been made by the Rembrandt Intaglio Co., of 36 Basing-hall Street, E.C., from negatives taken three years ago by Signor Domenico Anderson, of Rome, whose photographs are on the market and therefore accessible to students; the collotype reproductions are done by Messrs. Copperfield, Ltd., 28 Tite Street, Chelsea, from photographs taken by Signor Anderson, or by Mr W. E. Gray, of 92 Queen's Road, Bayswater, who is authorized to sell single copies. Thus out of 166 Italian pictures at Richmond 113 are illustrated in this volume, and to these have been added some 19 in possession of the writer, which hang in his house at Esher, Surrey. A few other Italian pictures from Monserrate in Portugal or from 24 Hyde Park Gardens are also included, and also some others formerly at Richmond and now at the business premises in St Paul's Churchyard. Thus the total number of Italian paintings registered is 201.

Each of the Italian schools is treated separately, beginning with the Sienese followed by those of Florence, Umbria, Rome, Naples, Bologna, Parma, Milan, Ferrara and Venice. References are given to the places where the pictures actually hang, and an index furnished for tracing the corresponding entries in this catalogue. The present Library edition will be independent therefore of any subsequent alteration in the numbering or hanging of the collection and is intended to become a permanent record of the Richmond Gallery.

HERBERT COOK

1913.

¹ Comparison with American collections is well-nigh impossible owing to their constant growth and the absence of authentic information.

NOTE

THE terms "right" and "left" are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.

The measures are given in inches and also in metres; the height always precedes width.

Unless otherwise stated the medium employed is oil.

The edition of Vasari quoted throughout is that edited by Milanesi and published by Sansoni (Florence, 1878-1885).

The "J. C. Robinson, *Memoranda*" refers to a volume privately printed by Sir J. C. Robinson, C.B., in 1868, under the title of *Memoranda on Fifty Pictures Selected from a Collection of Works of the Ancient Masters*.

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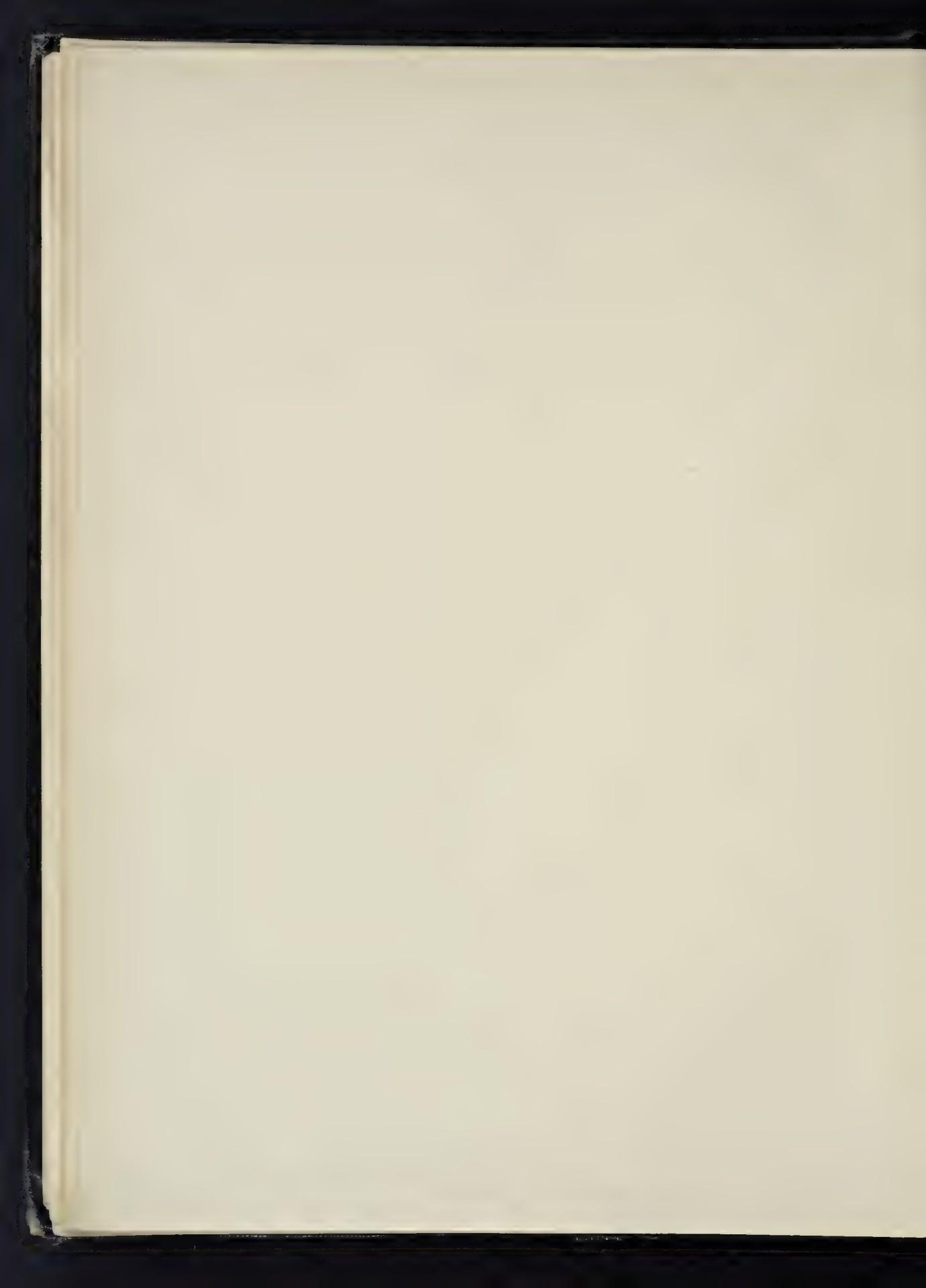
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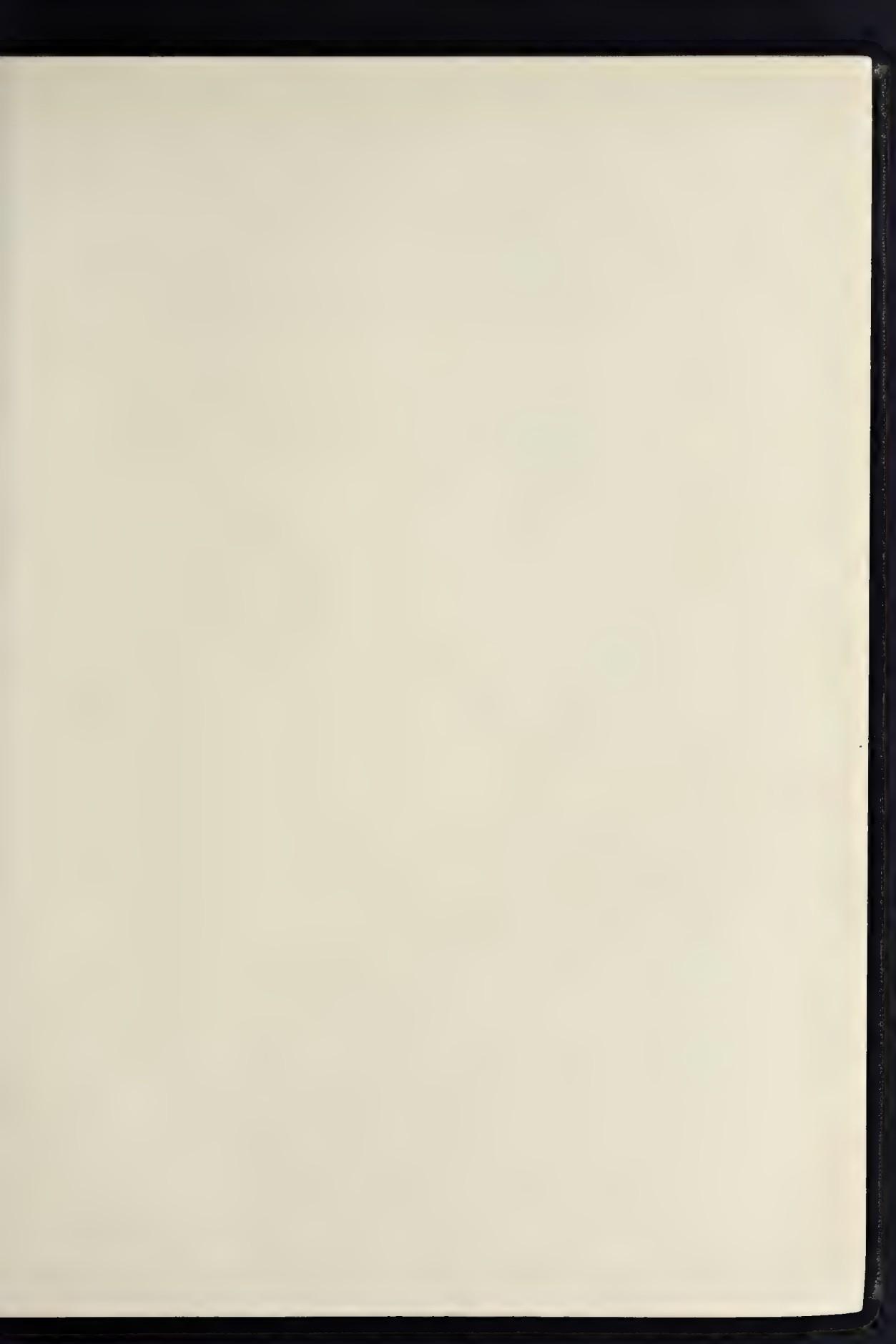
CORRIGENDA

Page 22. The supposition, that the “Adoration of the Magi” seen by Waagen in the Fuller Maitland collection subsequently passed into the Barker collection, is unfounded. It was bought in 1878 from Mr Fuller Maitland for the National Gallery (No. 1033), and is by Botticelli.

Page 122, in comments, right column. For “Anstellung” read “Ausstellung.”

I. SIENESE SCHOOL







Pl. 1.



Pl. 2.



Pl. 3.

UGOLINO DA SIENA

A FOLLOWER of Duccio, active in Florence; the date of his death is put by Vasari in the first edition of the "Lives" at 1339, and in the second at 1349. It is still an open question whether he is identical with one Ugolino di Neri or with one Ugolino di Pietro, of

whom the former is recorded as living at Siena in 1317 and the latter in 1324.

Bibliography: Vasari, i, 453-55.

Crowe and Cavalcaselle, "Italian Painters," 1st ed. ii, 52-56; 2nd ed. iii, 21-25.

1. MOSES

M OSES, in green tunic and mantle of the same colour, lined with yellow, both with gold borders, stands holding with both hands a scroll inscribed in Gothic capitals:

Videbamque Rubus Ardebat et non Comburebatur¹

Gold background, with traces of an apparently recent inscription "Moses." Tooled nimbus.

Panel, pointed top, 19 in. by 10 in. (0·48 m. by 0·25 m.)

Tempera.

Esher.

Photo Gray 29592.

T HIS and the two following pictures (also No. 13) were purchased by Mr Herbert Cook from a dealer at Cheltenham in 1910. They agree in style with the paintings known to have formed part of the large polyptych by Ugolino da Siena, formerly above the high altar of Santa Croce at Florence. This altar-piece was composed as follows: (i) In the principal course were seven oblong panels each containing a half-length figure, in the centre the Madonna and Child, in the other panels Saints. In the upper part of each panel a carved pointed arch was inserted, the spandrels containing each the figure of an angel. (ii) Above this were seen fourteen half-length figures of Saints, in pairs, and higher still were (iii) seven pinnacles, each containing the half-length of a saint. (iv) The predella contained seven scenes from the Passion. Underneath the central compartment of the predella was a panel bearing the signature "Ugolino de Senis me pinxit," the total number of these compartments being thirty-six.² There may have been, however, some additional compartments. This polyptych was acquired by Mr W. Young Ottley early in the nineteenth century; Waagen, in 1835, saw some twenty fragments of it in his collection, but others must have escaped his attention. These panels subsequently changed hands, and twenty-three of them appeared at the

sale of Mr Warner Ottley's collection at Messrs Foster's, 54 Pall Mall, June 30, 1847. Twenty compartments of this altar-piece were shown at the exhibition of Old Masters at Burlington House in 1878; they are now divided between the National Gallery, the Kaiser-Friedrich Museum and various private owners. Two of the pinnacles were included in the above exhibition (lent by the Rev. J. Fuller Russell; bought at the sale of his collection in 1885 by Mr Charles Butler, and at the Butler sale in 1911 by Messrs Carfax & Co. and Messrs Smith respectively). The dimensions of these are given as 18 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in. and 15 in. by 10 in. respectively, and it may therefore safely be concluded that the present picture and No. 2, which practically agree in size with the first pinnacle, also served as pinnacles of the altar-piece in question. Moreover, the Warner Ottley sale catalogue mentions among the Ugolinos "Moses and Aaron" (No. 7, without measures) and there can be little doubt that the present and the following picture are identical with those pictures. As for No. 3 it would seem most probable that it also formed part of the Santa Croce altar-piece, but its original position is difficult to determine, nor is there any entry corresponding to it in the Warner Ottley sale catalogue. Exhibited at the Grafton Galleries, Exhibition of Old Masters, 1911, No. 1.

¹ Compare Ex. iii, 2: "Apparuitque ei Dominus in flamma ignis de medio rubi; et videbat quod rubus arderet, et non combureretur."

² Compare Waagen, *Works of Art and Artists in England*, London, 1838, ii, 121-23.

UGOLINO DA SIENA

2. AARON

AARON who wears a red tunic with gold embroideries, a blue mantle lined with white, and a gold and many-coloured cap on his head, stands raising his right hand in benediction and holding in his left a scroll with the following inscription in Gothic capitals, which has been renewed (apparently in imitation of that in the preceding picture) and now gives no sense:

Defuigit rubus tuti pon . . . conburebatum

Gold background, with traces of an inscription. Tooled nimbus.

Panel, pointed top, 19 in. by 10 in. (0·48 m. by 0·25 m.)

Tempera.

Esher.

Photo Gray 29592.

Exhibited at the Grafton Galleries, Exhibition of Old Masters, 1911, No. 4.
See the comments on No. 1.

3. THE INSTRUMENTS OF THE PASSION AND TWO ANGELS

IN the centre of the composition the instruments of the Passion are represented under a carved pointed arch. In the spandrels two Angels are seen, the one to the left in pink tunic and purple mantle, the one to the right in pink tunic and blue mantle. Gold background.

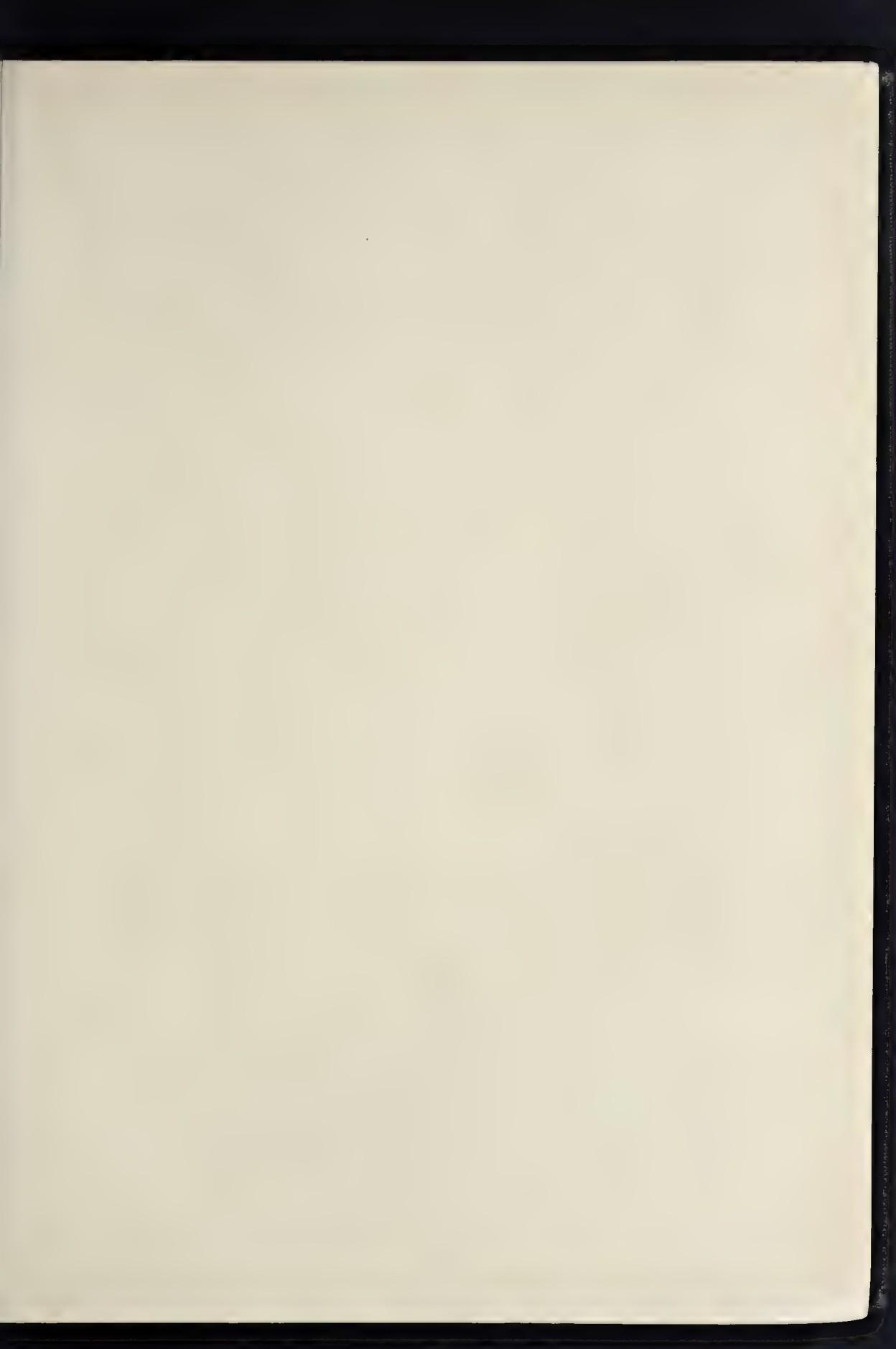
Panel, 12½ in. by 24 in. (0·311 m. by 0·61 m.)

Tempera.

Esher.

Photo Gray 29591.

See the comments on No. 1.





No. 4.

NADDO CECCARELLI

THE only known date of the life of this artist, a talented follower of Simone Martini, is that inscribed on the picture by him in this collection, viz. 1347.

Bibliography: Crowe and Cavalcaselle, "Italian

Painters," 1st ed. ii, 99; 2nd ed. iii, 71.
F. M. Perkins, "Su certe pitture poco conosciute di
Naldo Ceccarelli," in "Rassegna d'arte Senese," v.
(Siena 1909) 5 sq.

4. MADONNA AND CHILD

THE Virgin, in a pale rose-coloured tunic with gold pattern, dark blue mantle, with gold embroideries and lining, and a white gold-striped veil, is holding the Infant Christ in her arms. He wears a pale blue tunic, with gold ornaments, and a pink mantle. The *terra verde* underpainting is visible through the pink flesh-tones. Gold background. The frame is in one piece with the picture, and contains eight medallions with half-lengths of Saints, and eight roses with jewel-set centres.

Cook sale, 25
Nov 1956 (12)
in 35 min

Signed below: **FRANCISCE CECCHARELLI DESERIS MAPIRSIT M.DCCXLVII**

Panel, 22½ in. by 13½ in. (0·568 m. by 0·342 m.); with the frame 29¾ in. by 20⅞ in. (0·754 m. by 0·53 m.)

Tempera.

Doughty House, Smoking Room, No. 5.

Photo Anderson 18407.

AFFIXED to the back of the panel is the following MS. note:—
“Ce précieux et rare tableau vient de la collection de Mr Deurer, artiste allemand décédé à Rome (1844). Son fils Mr L. Deurer de Mannheim à la mort de son père, exposa à Mannheim les tableaux qu'il lui avait laissés, et ce tableau fut vendu à un amateur de Munick.”

Another note by Sir J. C. Robinson, dated July 6, 1873, goes on to say: "The above note is by M. Donnadeiu, who possessed this picture, and who parted with it some time before his death, whilst living at No. 8 Duke Street, St James—about 1865. It was offered for sale at Christie's but was not sold . . ."

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1902, No. 19; Sienese Exhibition, 1904, No. 23 (plate XX in the Illustrated Catalogue).

Crowe and Cavalcaselle, *loc. cit.*

F. M. Perkins, *loc. cit.*

The only other signed work by Ceccarelli that is known (in the collection of Prince Liechtenstein at Vienna) is of about the same size and shape as the present picture, and has a similar frame. It represents a half-length of the dead Christ standing in the tomb, on gold ground, and is inscribed: "NADVIS CECCARELLVS DE SENIS ME PINX."

PAOLO DI GIOVANNI FEI

FIRST mentioned in 1372, when he was a member of the Sienese Government, as again in 1388; still living in 1410. Pupil of Bartolo di Fredi.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 2nd ed. iii, 130-131.

B. Berenson, "Central Italian Painters," p. 165-67.

5. GROUP OF FEMALE SAINTS

FIFTEEN Female Saints kneeling behind each other in several rows on the green ground. In the first row are seen (from left to right) a martyr (perhaps St Catherine of Alexandria) with a crown on her head wearing a white and gold robe, and a pink mantle lined with white, holding a palm-branch in her right hand and a red book in her left; St Agnes, also with a crown on her head, in pink tunic and green mantle lined with pink, carrying a lamb; St Mary Magdalen in scarlet tunic and mantle of the same colour, lined with yellow, holding a box of ointment. Behind these figures are seen four other saints, the first from the left wears a blue mantle and the last a green one. Of the Saints behind them only part of the head and nimbus is seen. All the dresses are embroidered with gold; the nimbi and the gold ornaments are raised and tooled. Gold background.

Panel, arched top, 44 in. by 26 in. (1.116 m. by 0.66 m.)

Tempera.

Doughty House Museum.

Photo Gray 29015.

OVIOUSLY a left wing of some dismembered polyptych. The attribution to Fei has been put forward by Mr Berenson (*loc. cit.*, p. 166). A comparison with such a work by Fei as The Nativity of the Virgin with Saints in the

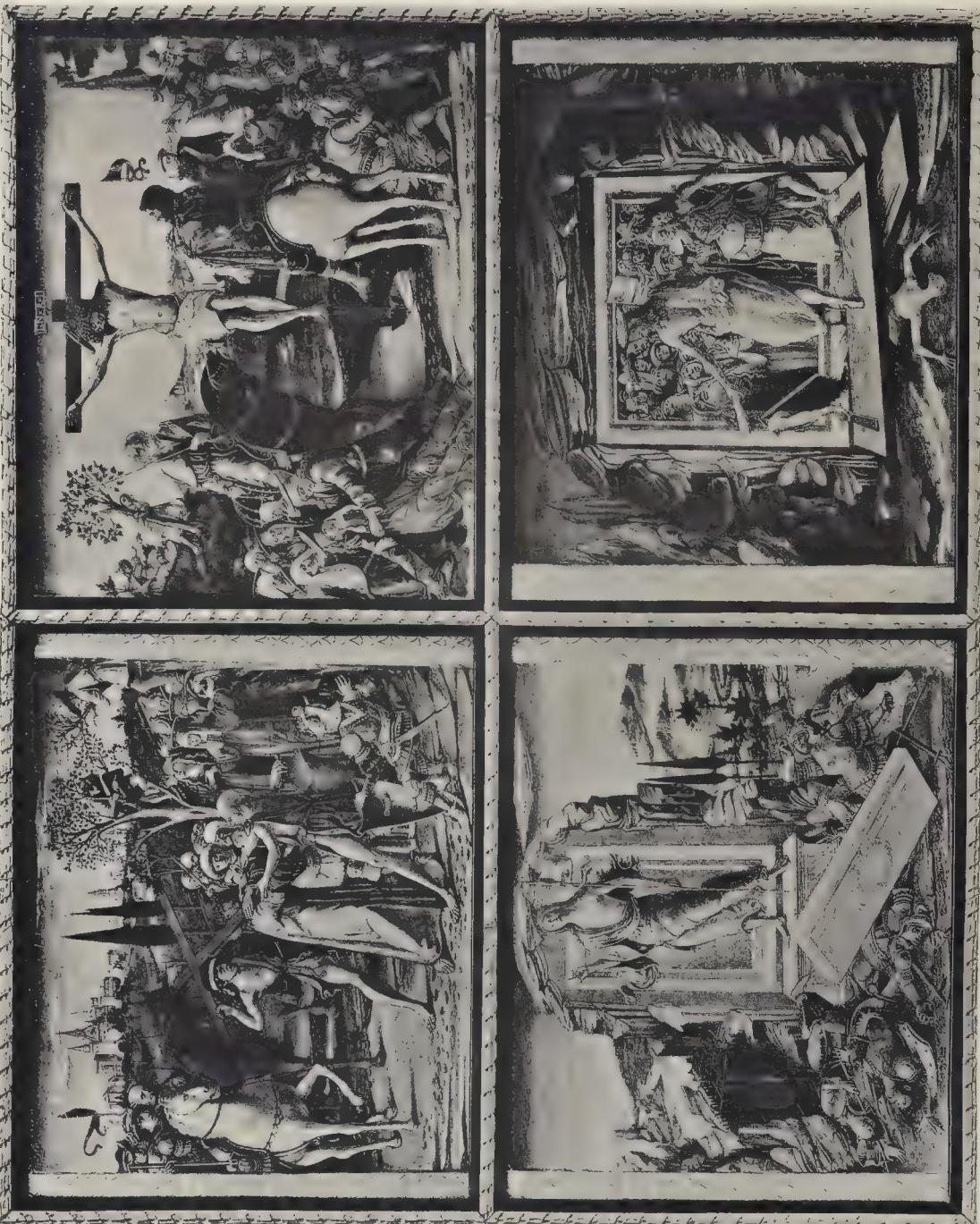
Siena Gallery (No. 116; reproduced in Crowe and Cavalcaselle, *Italian Painters*, 2nd ed. iii, plate facing p. 130) reveals indeed the closest possible analogies in facial types, the drawing of hands and folds and the rather hard, sharp colours.



No. 5.







BENVENUTO DI GIOVANNI

BORN at Siena on September 13, 1436; still living in 1509. Pupil of Lorenzo di Pietro (*il Vecchietta*); active at Siena. His system of form is severe and regular so as to recall superficially Mantegna; and the combining of it, in his female figures, with a great tenderness of feeling is often of exquisite effect.

Bibliography: *Crowe and Cavalcaselle*, "Italian Painters," 1st ed. iii, 70-73.

B. Berenson, "Central Italian Painters" pp. 147-150. Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," iii, 359 sq.

6. FOUR SCENES FROM THE PASSION

I. CHRIST CARRYING THE CROSS.

IN the centre of the foreground, Christ, clad in a red cloak, is carrying the cross. A bald man in short grey tunic is dragging him on by a rope tied round the Saviour's neck; another man also wearing a grey tunic is striking him with his fist while a soldier is beating him with a red staff. Another soldier is seated on the ground to the right. Further back to the left a group of men on horseback; to the right the Marys and St John (these figures being chiefly dressed in red and blue) and various onlookers, among them two boys in bright costumes climbing trees. Behind the figures, a green slope, at the top of which the buildings of Jerusalem are seen.

17½ in. by 21¾ in. (0·438 m. by 0·552 m.)

Washington.
National Gallery

II. THE CRUCIFIXION.

In the centre of the foreground, Christ, who has a white loin-cloth, is nailed to the cross. On each side of him is seen a man on horseback, the one to the left being armed with a spear. Before the latter figure, St John and the holy women are surrounding the fainting Virgin. On the opposite side the soldiers are casting lots for the garments of Christ; behind them, a number of men on horseback. On a rock to the left, behind the mounted man, three children. There is much variety and brightness in the colours of the costumes. In the distance is seen a river flowing between mountainous banks.

17½ in. by 21¾ in. (0·438 m. by 0·552 m.)

III. THE RESURRECTION.

Christ is seen rising from the tomb, the lid of which has fallen on the ground; he wears a grey mantle and raises his right hand in benediction, while holding the banner of victory in the left. The six soldiers set to watch the tomb are lying on the ground, two of them crushed by the marble lid of the tomb; they wear bright many-coloured costumes. In the background is seen a river winding between mountainous banks. The light in the sky indicates early dawn.

17 $\frac{1}{8}$ in. by 21 $\frac{3}{4}$ in. (0·435 m. by 0·552 m.)

IV. CHRIST IN LIMBO.

The entrance to Hades is represented as being in a large grey-brown rock; the doors are scattered on the ground, Christ is standing on them, and underneath is lying the figure of Satan. Christ, who wears a white mantle and against whose shoulder the banner of victory is leaning, grasps with his left hand Adam, and with his right a man in yellow, behind whom St John the Baptist is seen. Numerous other figures appear in the gateway. In the distance rocky scenery. Dull blue sky.

17 $\frac{1}{8}$ in. by 21 $\frac{3}{4}$ in. (0·435 m. by 0·552 m.)

Tempera.

Doughty House, Smoking Room, No. 9.

Photo Gray 28971.

THESE four panels probably once formed a *predella*. Acquired in 1875, through Sir J. C. Robinson, for £200. Exhibited at the Burlington Fine Arts Club, Sienese Exhibition, 1904, No. 54; compartment (4) is reproduced in the Illustrated Catalogue, plate XXXVII. In the catalogue of the Sienese Exhibition at the

Burlington Fine Arts Club, these pictures are put down as early work by Girolamo di Benvenuto "probably painted when Girolamo worked with his father, Benvenuto"; whereas Mr Berenson (*loc. cit.* p. 148) ascribes them to Benvenuto di Giovanni. This latter attribution seems preferable, difficult as it undoubtedly sometimes is to draw the dividing line between Benvenuto di Giovanni and his son and imitator, Girolamo.

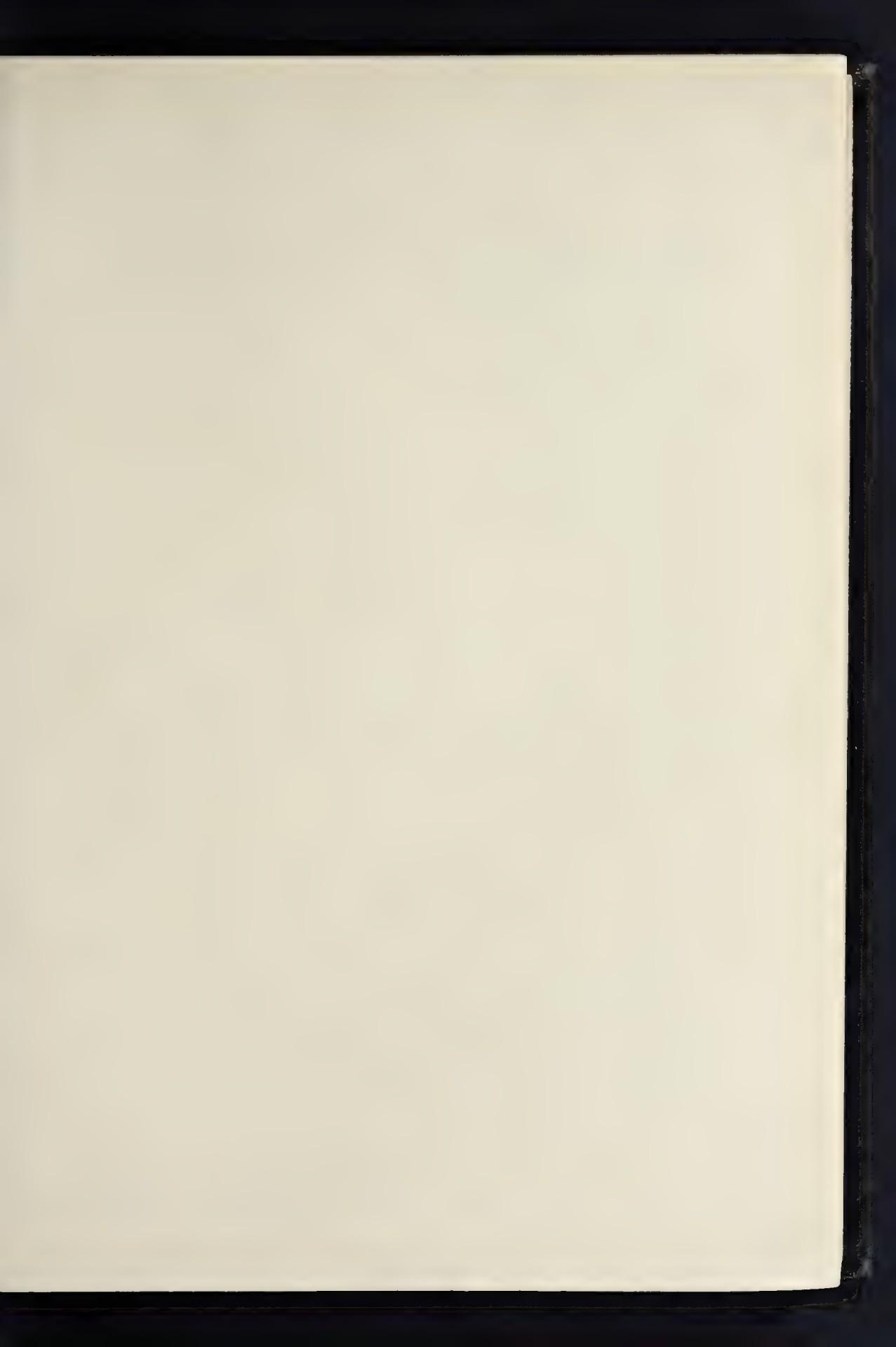




Fig. 7.

FRANCESCO DI GIORGIO MARTINI

BORN at Siena on Sept. 23, 1439; died at his estate, Volta a Fighille, near Siena, in January, 1502. Francesco di Giorgio offers a striking example of that multiplicity of gifts which is so peculiar to the characters of the Italian Renaissance. His career as a painter (which was confined to Siena) occupies virtually only the earlier part of his life, ending by 1477; after that date he was chiefly active (practically all over Italy, but especially in Urbino, Siena and Naples) as a military and civil architect and engineer; and he also practised sculpture. He was the pupil of Lorenzo di Pietro, called Vecchietta, also a many-sided genius, though on a lower plane; as a painter he moreover felt the influence of the Pollaiuoli. For some time he was active in partnership with Neroccio di Landi.

His novel, delightful colour harmonies, the weird but faultless rhythm of his designs, and his delicate and personal feeling combine to give a singular charm to his paintings.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. iii, 66-68.

F. Donati, "Francesco di Giorgio Martini in Siena," in "Bullettino Senese di storia patria," ix. (Siena 1902), 149-185.

E. Rocchi, "Francesco di Giorgio Martini nelle tradizioni dell' ingegneria militare Italiana," *ibid.* 186-201.

P. Rossi and A. Franchi, "Le pitture di Francesco di Giorgio Martini," *ibid.* 202-226.

B. Berenson, "Central Italian Painters," pp. 170-171.

87. by Contini.
Even Foundation
1948
Given by
A. S. A. Berenson
N.Y.C.

7. THE NATIVITY

THE Virgin, in red robe, blue mantle and white head-cloth, kneels in adoration in front of the Infant Christ, who is lying on the ground with a piece of red cloth spread under him. St Joseph is sitting on the ground to the left, wearing a purple under-dress and a red mantle. Behind St Joseph in the middle distance a rock, in the shelter of which is a rough shed with the ox and the ass. Behind the Virgin to the right a ruined building of rose-coloured stone with white mouldings.

Wooded landscape, with dark green trees, touched with yellow high-lights. In the distance blue mountains. A large star in the sky above the Infant Christ.

Panel, 9 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in. (0.238 m. by 0.222 m.)

Tempera.

Doughty House, Smoking Room, No. 17.

Photo Gray 28991.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1902, No. 12.

Exhibited at the Burlington Fine Arts Club, Sienese Exhibition, 1904, No. 35; reproduced in the Illustrated Catalogue, plate XXVIII.

Berenson, *loc. cit.*, p. 170.

FRANCESCO DI GIOR- GIO MARTINI

8. THE TRIUMPH OF CHASTITY (FRONT OF A WEDDING CASSONE)

A YOUNG woman clad in red, the personification of Chastity, is seated on a triumphal car, drawn by two unicorns. She is followed by six young women, and preceded by one who carries a banner showing a white weasel on a red field. All have flaxen hair, and are gaily attired. The scene is laid on the shore of a space of water, the waves of which are rendered in a conventionalized way, so too the distant mountains.

Panel, 14 $\frac{3}{4}$ in. by 41 $\frac{2}{8}$ in. (0·375 m. by 1·05 m.)

Tempera.

Doughty House, Smoking Room.

Photo Gray 29027.

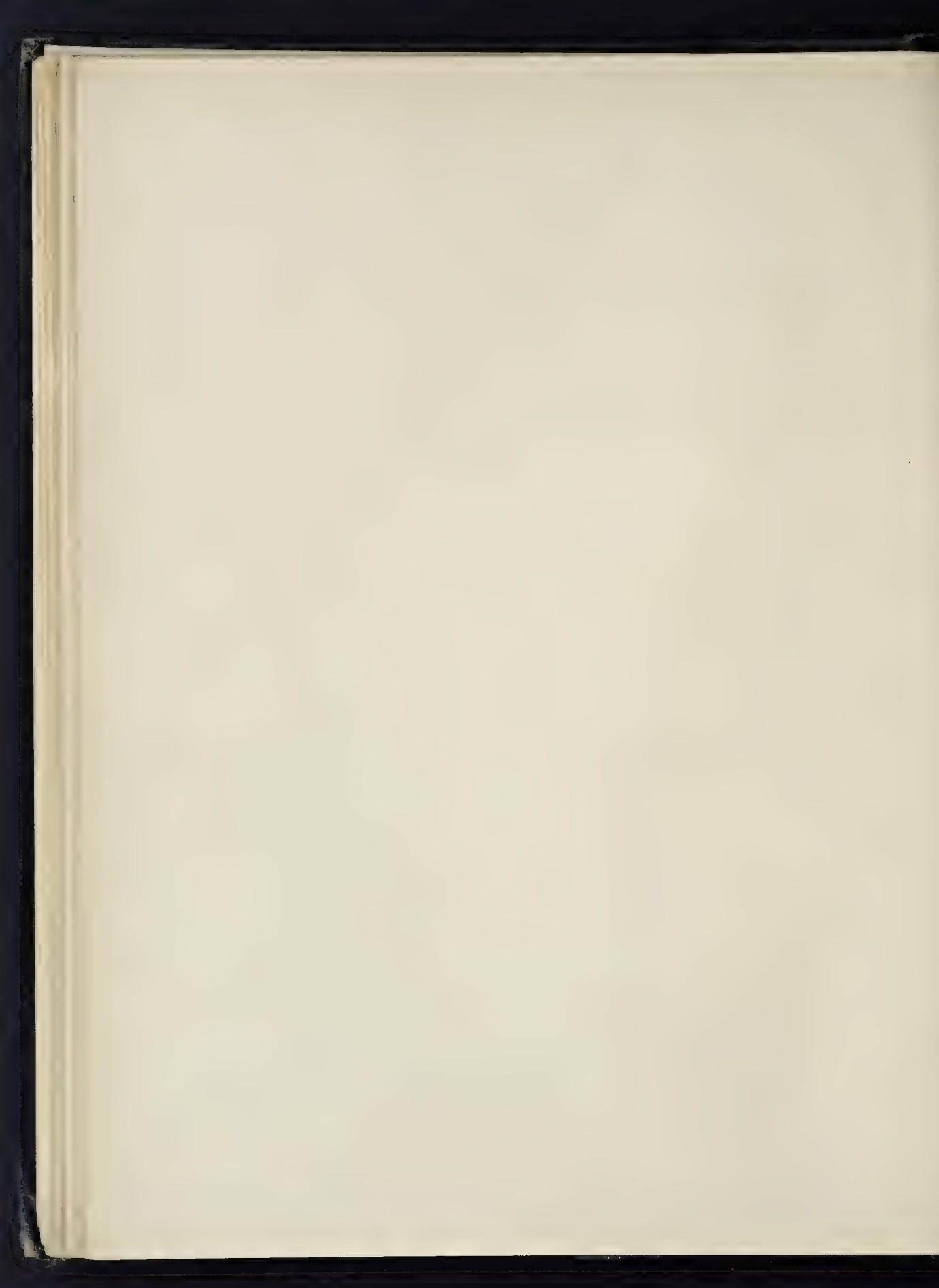
THIS charming composition, the subject of which is derived from Petrarch's "Trionfi," is closely allied to another "Triumph of Chastity" belonging to Lady Wantage, which, as Mr Langton Douglas justly remarks (Illustrated Catalogue of the Sieneese Exhibition at the Burlington Fine Arts Club, 1904, p. 66), if it is not painted by Francesco di

Giorgio himself, is at any rate executed by some of his assistants in the workshop kept by him for some time before 1475 with Neroccio di Bartolomeo.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1902. (*Cat. p. 15*)
B. Berenson, *op. cit.*, p. 170 (as belonging to Mr Wyndham Cook).



N.
40





No. 10.



No. 9.



BECCAFUMI

(DOMENICO DI GIACOMO DI PACE; ADOPTED LATER THE NAME BECCAFUMI)

BORN at the estate "delle Cortine," near Siena, in 1486; died in the latter city in May, 1551. Pupil of Giovanni Battista Tozzo (called Capanna) of Siena; subsequently developed through the study of the works of Raphael and Michelangelo in Rome; largely influenced by Sodoma. Active principally at Siena, and for short periods in Genoa and Pisa. At first, a clever executant, though not gifted with great inspiration; later he degenerated and acquired a very turgid and mannered style.

Bibliography: W. Von Seidlitz, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," iii, 128-130.

B. Berenson, "Central Italian Painters," pp. 144-147.

9. ST ANTHONY THE ABBOT

THE Saint, in grey habit, a green book in his left hand, resting his right hand on a staff, is seen standing looking up. At his feet, to the right, a small grey pig.
Greenish grey background.

Panel, 45½ in. by 18 in. (1·154 m. by 0·457 m.)

Doughty House, Octagon Room, No. 41.

Photo Gray 29009.

THIS and the following picture are parts of a dismembered polyptych; they were purchased in 1872 from Mr Pearce for fifty guineas.

The name traditionally attached to these paintings is Pacchiarotto, with whose style they have little in common; whilst a comparison with the works

of Beccafumi, especially the "St Catherine receiving the Stigmata" in the Communal Gallery at Siena (No. 420), reveals such close analogies in the drawing of the hands, the design of drapery, the types and the colouring, that there can be no doubt as to their being by that artist.

10. ST CATHERINE OF SIENA

SAINT CATHERINE, in grey habit and white head-cloth, stands turned three quarters to the left, a burning taper in her right hand, and a red book in her left.
Greenish-grey background.

Panel, 45½ in. by 17½ in. (1·154 m. by 0·451 m.)

Doughty House, Octagon Room, No. 42.

Photo Gray 29010.

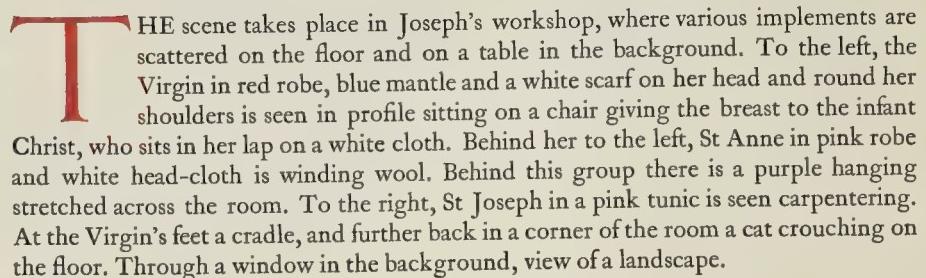
See the comments on the preceding picture.

FRANCESCO VANNI

BORN at Siena, according to Baglione in 1562 or 1563, and according to Baldinucci in 1565; died in that city on October 26, 1610 (Baglione; Baldinucci 1609). Learnt the rudiments of his art from his step-father Arcangelo Salimbeni; studied subsequently under Bartolomeo Passerotti in Bologna, and Giovanni de' Vecchi in Rome; later, strongly influenced by Baroccio and Correggio. A painter of facile invention and execution, sometimes graceful, often unrestful and confused.

Bibliography: G. Baglione, "Le Vite de' pittori, scultori, et architetti" (Rome, 1642) pp. 110 sq. F. Baldinucci, "Notizie de' professori del disegno da Cimabue in qua," iii (Florence, 1846), 452-457.

11. THE HOLY FAMILY

*Coutts 2010, London
28 June 1958 (35)*
The painting depicts a scene in Joseph's workshop. In the center, the Virgin Mary is seated in profile, facing right, and is giving breast to the infant Christ, who is seated on her lap. To the left, St. Anne is shown winding wool. Behind them, St. Joseph is working at a carpenter's bench. A purple cloth hangs across the room. A cat is crouching on the floor in the foreground. A window in the background offers a view of a landscape.
THE scene takes place in Joseph's workshop, where various implements are scattered on the floor and on a table in the background. To the left, the Virgin in red robe, blue mantle and a white scarf on her head and round her shoulders is seen in profile sitting on a chair giving the breast to the infant Christ, who sits in her lap on a white cloth. Behind her to the left, St Anne in pink robe and white head-cloth is winding wool. Behind this group there is a purple hanging stretched across the room. To the right, St Joseph in a pink tunic is seen carpentering. At the Virgin's feet a cradle, and further back in a corner of the room a cat crouching on the floor. Through a window in the background, view of a landscape.

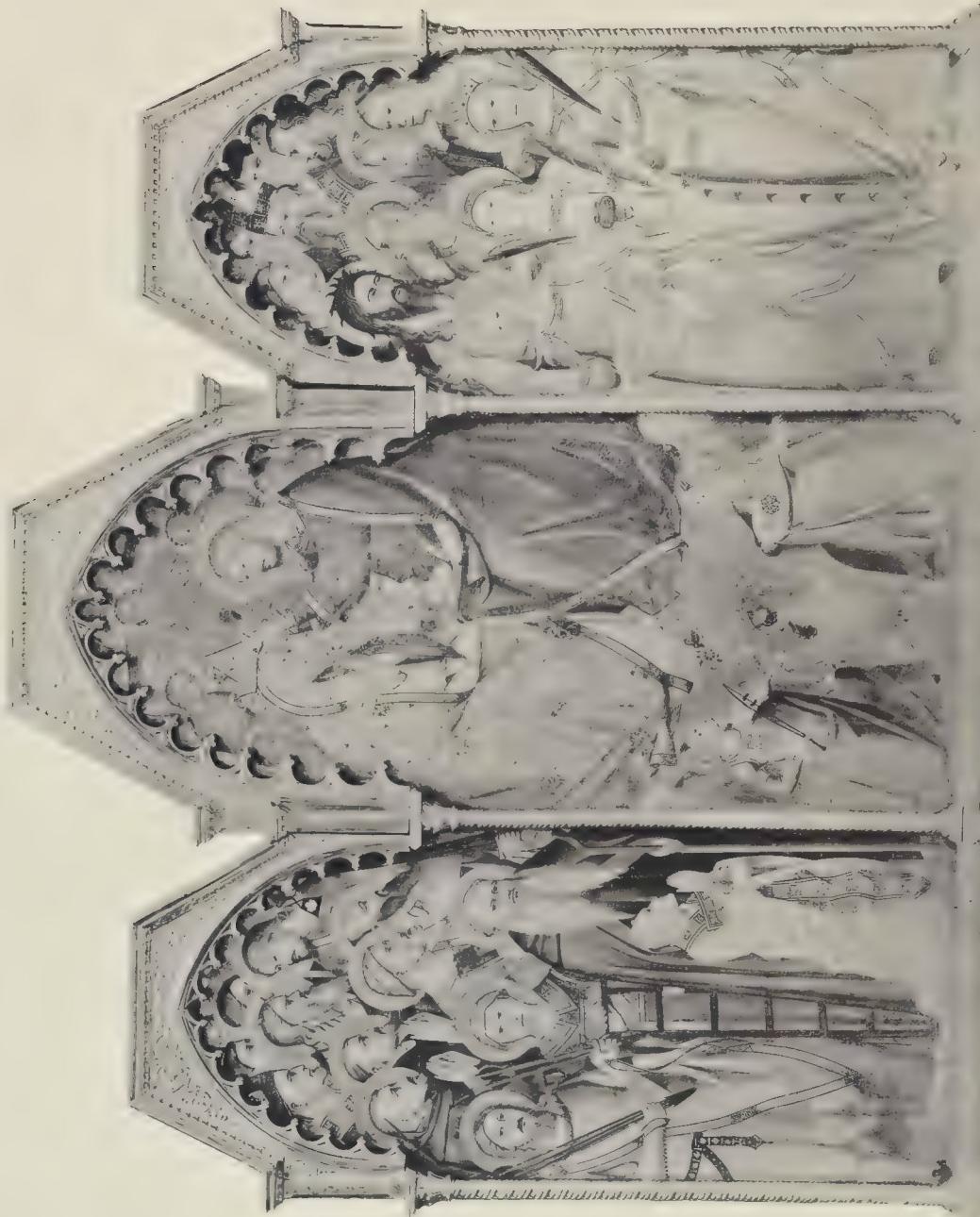
Canvas, $7\frac{7}{8}$ in. by $10\frac{3}{4}$ in. (0'20 m. by 0'271 m.)
Doughty House, Boudoir.

The attribution is the traditional one.

II. FLORENTINE SCHOOL







GIOVANNI DEL BIONDO

BORN in the Casentino; obtained the citizenship of Florence in 1356; still active in 1392. The first to group together a number of works by this artist—a mediocre follower of Andrea Orcagna and Nardo di Cione—was Dr W. Suida, who, while recognizing the same hand in the pictures in question, but not knowing the actual name of the painter, called him the “Master of the Rinuccini Altar-piece,” after the large polyptych, dated 1379, in the Cappella Rinuccini in the sacristy of S. Croce at Florence. Count C. Gamba subsequently published two works (*a Madonna, in the Chiesa della Misericordia at Figline di Valdarno of 1392, and a Madonna surmounted by a Crucifixion of 1377 recently acquired by the Siena Gallery, No. 584*) bearing the signature of Giovanni del Biondo, and clearly by the artist responsible for the above group of paintings. Count Gamba also added various other unsigned works to the œuvre of Giovanni.

Bibliography: W. Suida, “Florentinische Maler um die Mitte des XIV Jahrhunderts” (Strassburg, 1905), pp. 45-48.
C. Gamba, “Giovanni del Biondo,” in *Rivista d’arte*, vol. v (Florence, 1907), 22-25.
G. Poggi, “Documenti su Giovanni del Biondo,” *ibid.* pp. 26-28.
A. Venturi, “Storia dell’arte Italiana,” vol. v (Milan, 1907), 776 sq.

12. THE CORONATION OF THE VIRGIN (TRIPTYCH)

CENTRAL compartment. Christ, who wears a scarlet tunic with gold bands, and a blue mantle with gold borders and lined with white, is placing a jewelled crown on the head of the Virgin, who is clad in a white dress embroidered with gold. Five red (day) seraphs above, and three blue (night) seraphs below, surround this group; at the bottom, two angels, dressed in blue and pale olive green, are playing the viola da braccio, and the mandoline. The background is decorated with a pattern in gold, red and blue, except above the uppermost seraph, where it is plain gold.

On the frame, below, the inscription (blue letters on gold ground):

*Croce S. Croce
25 June 1918 (11)
£3,200 G. —*

Left compartment. Twelve Saints. In the front row stands St Anthony the Abbot (black tunic, brown cloak with black cowl), St Lawrence (scarlet cloak, with gold embroidery), and the bearded St Sebastian (light green mantle, shot with blue with gold bands, white tunic, with white under-habit and blue hose). St Anthony is placing his right hand on the head of the kneeling donor, Guillinus dei Neri, who wears a white mantle with gold embroidery and with a wide border ornamented with gold, black and blue; the lining of the mantle is pale pink. Behind the three foremost Saints may be seen St Paul, St Peter, St Thomas, St Dominic (?), St James the Greater, Moses, a Bishop, and two Saints, of whom only part of the head is seen.

On the frame below the inscription: .cs Bastiano Scs Lorencio. Scs Antonio Abate.

Right compartment. Twelve Saints. In the foremost row stands St Mary Magdalen (in scarlet robe and mantle of the same colour, with blue lining, both robe and mantle being adorned with borders, showing a design in blue, gold and black), St Lucy (in green robe shot with blue, and mantle of the same colour, lined with red, borders in gold, red and black), and St Catherine of Alexandria (in pink robe and mantle, both embroidered with gold, and adorned with borders in gold, red and black, the mantle being lined with white). Behind these figures are seen St John the Baptist, a Bishop, and five male and two female Saints, who cannot be identified.

On the frame below the inscription: S^a Maria Madalena S^a Lucia S^a Chaterina.

All panels, with tops in the shape of pointed arches; central compartment 62 $\frac{3}{4}$ in. by 28 $\frac{3}{8}$ in. (1.592 m. by 0.719 m.); wings, each 54 $\frac{3}{4}$ in. by 25 $\frac{1}{4}$ in. (1.388 m. by 0.64 m.)

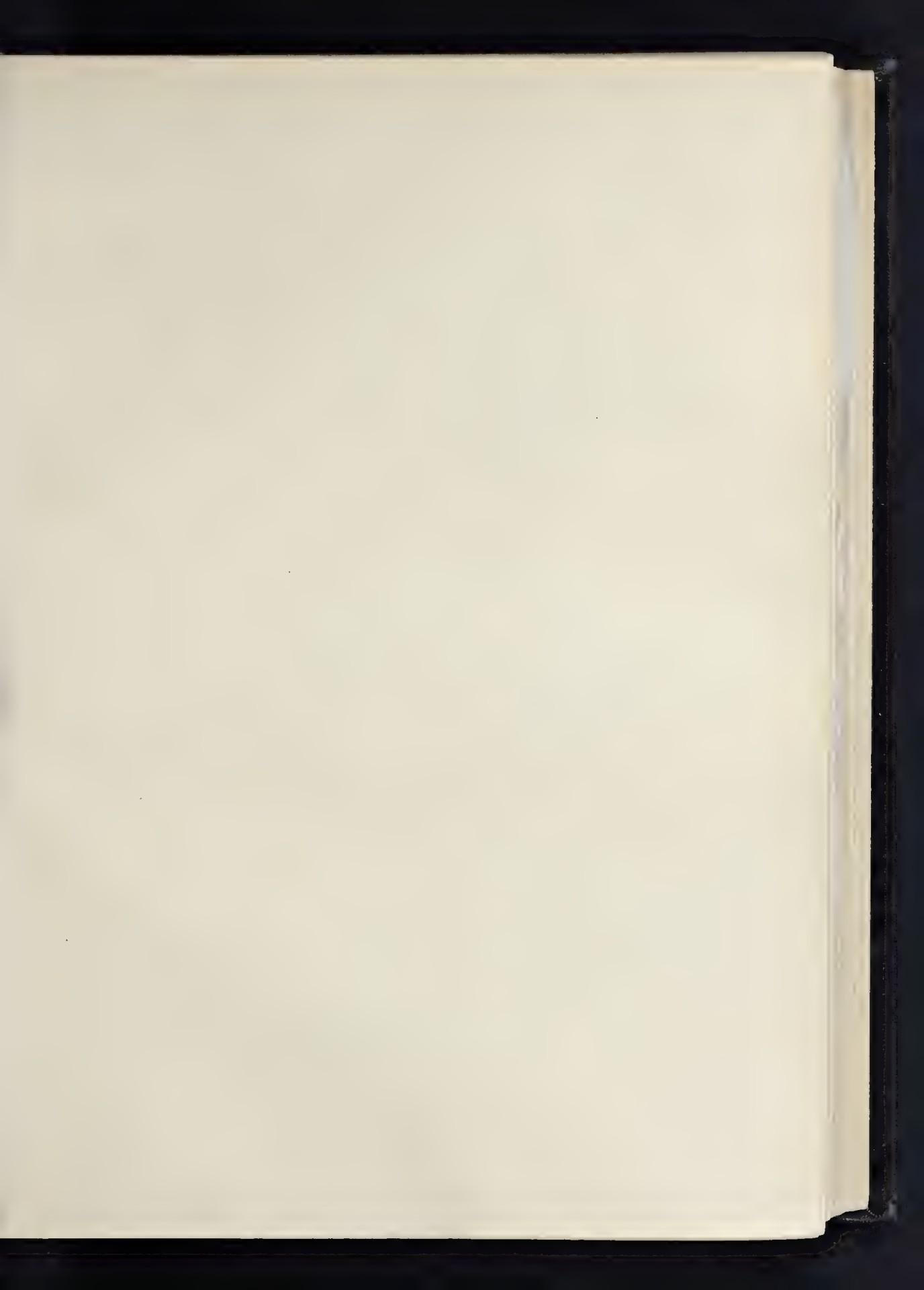
Tempera.

Doughty House, Smoking Room, No. 24.

Photo Gray 28969.

THE identity with the style of Giovanni del Biondo is clearly seen in the hard, positive colours, the facial types, and the defective modelling and drawing. Of particular interest is the comparison with

his "Madonna and Saints" in the first chapel to the left of the choir of S. Croce in Florence, dating from the same year as the present picture, and with the "Coronation of the Virgin" in the church of S. Ansano at Fiesole, dated 1373.





AGNOLO GADDI

DIED at Florence in October, 1396, according to Vasari at the age of 63. Pupil of his father, Taddeo Gaddi, and of his brother Giovanni, first recorded as assistant to the latter at Rome in 1369. Subsequently active on his own account in Florence and for some time at Prato. Agnolo Gaddi makes no attempt to break the inherited Giottesque formula; his individuality shows itself in a certain gracefulness and gift of genial story telling.

Bibliography: Grove and Cavalcaselle, "Italian Painters," 1st ed. i, 463-476; 2nd ed. ii, 234-248. A. Venturi, "Storia dell' arte italiana," vol. v (Milan, 1907), pp. 816-828. O. Sirén, "Giotto" (Leipzig, 1908), pp. 57-60, 92 sq.

13. CHRIST, THE ANGEL OF THE ANNUNCIATION, AND THE VIRGIN (TRIPTYCH)

Central compartment: CHRIST.

CHRIST, in pale pink tunic and blue mantle lined with green, is standing on a cloud full face, raising his right hand in benediction and holding in his left an open book inscribed in Gothic capitals:

Ego sum via veritas & vita.

Gold background.

On the frame, below, the inscription: Ego sum via via (sic) verit.

En. C. G. 1647 (33) a
30 June 1847 (33) a
... deli Anseli

Left compartment: THE ANGEL OF THE ANNUNCIATION.

The angel in cream-coloured under-habit, blue and gold over-habit and a pink mantle lined with blue, with large red, brown and gold wings is kneeling on a red and gold carpet, holding a spray of lilies in his left hand and raising his right in greeting.

Gold background.

On the frame, below, the inscription: Ave Maria gratia plena.

Right compartment: THE VIRGIN.

The virgin in pink robe, blue mantle lined with green and gold embroideries and a white head-cloth is seated on a low marble bench relieved against a rich red and gold hanging spread over a pink marble wall. Her left hand rests on an open book and her right is pressed to her heart. To the left the dove descends.

Gold background.

On the frame, below, the inscription: Ecce ancilla domini fia.

All panels, with tops in the shape of pointed arches, 26½ in. by 12 in. (0·67 m. by 0·30 m.)

Tempera.

The frames are in one piece with the pictures and end in pointed gables, each containing a red seraph in a lozenge. On the back of each panel an old tablet with the name Lorenzo degli Angeli and the Nos. 48, 49, 50.

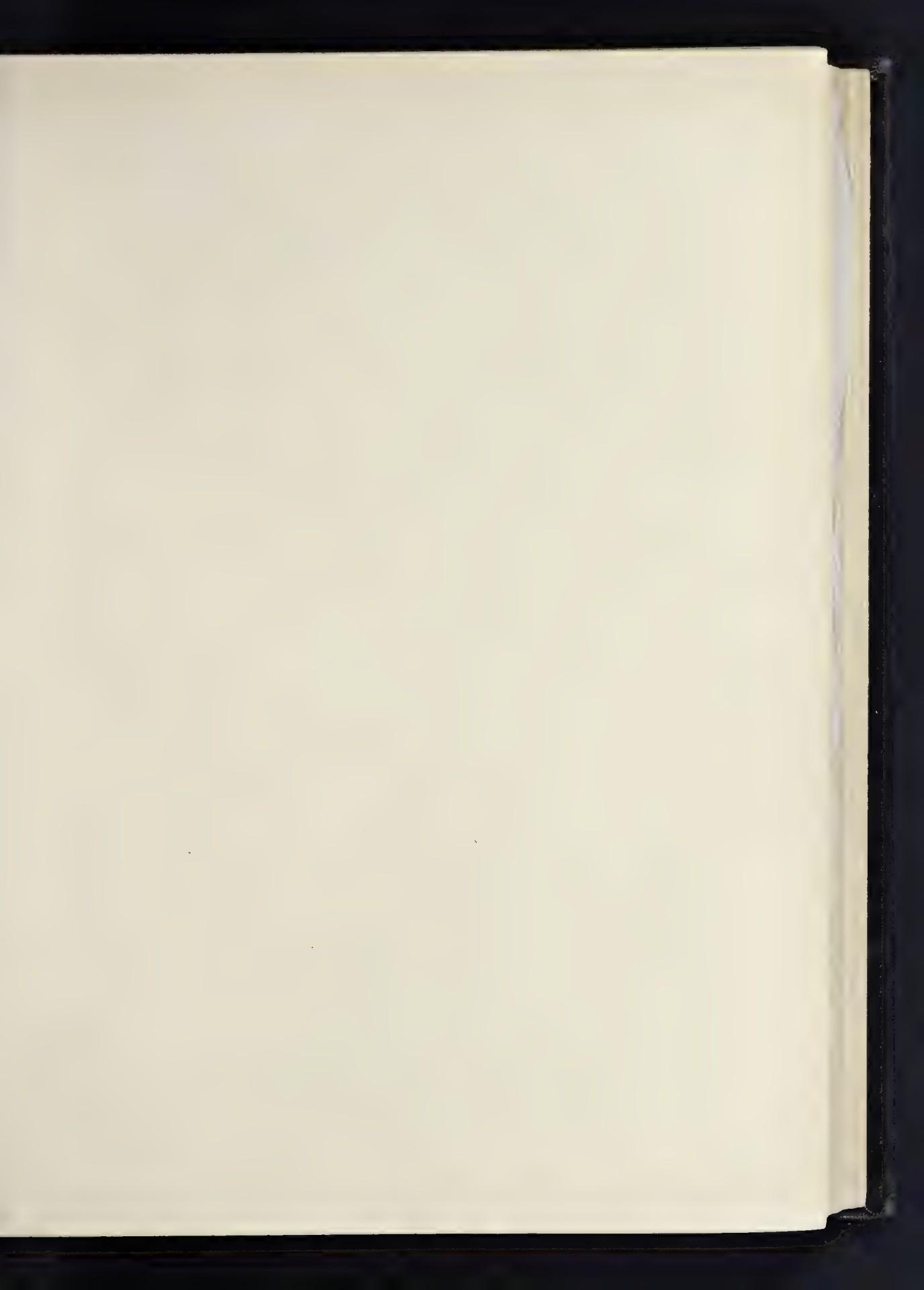
Esher.

Photo Gray 29588.

PURCHASED (with Nos. 1, 2 and 3) from a dealer at Cheltenham by Mr Herbert Cook in 1910.

Exhibited at the Grafton Galleries, Exhibition of Old Masters, 1911, Nos. 19, 20 and 22, reproduced in the Illustrated Catalogue, plate XVI. R. E. Fry, "Exhibition by Old Masters at the Grafton Galleries" in *The Burlington Magazine*, xx (1911-12), 72.

The attribution to Agnolo Gaddi is based on the facial types, the rather heavy and clumsy hands, the scheme of mosaic decoration and the light, gay colours, all of which features offer unmistakable analogies with works by Agnolo, especially the "Coronation of the Virgin" in the National Gallery (No. 568) and the "Annunciation" in the Uffizi (No. 28).





No. 74.

DON LORENZO MONACO

CALLED as a layman Piero di Giovanni; born about 1370, at Siena. Moved subsequently to Florence, where he entered the Order of the Camaldoles and made his profession on December 10, 1391. He was still living in 1422, and died, according to Vasari, at the age of 55. Don Lorenzo's temperament as an artist is highly lyrical, and finds its expression in the decorative beauty of his design, the gentleness and

devotion of his figures and his mild, soft colouring and poetical landscapes; in this he appears as an heir of the Sienese tradition. At Florence, he felt the influence of Agnolo Gaddi.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. i, 551-556; 2nd ed. ii, 296-302. O. Sirén, "Don Lorenzo Monaco" (Strassburg, 1905). B. Berenson, "Florentine Painters," pp. 151-154.

14. MADONNA AND CHILD

THE Virgin is seated on a cushion on the ground, with the Infant Christ in her lap. She wears a pale greyish-blue tunic with gold ornaments, and a blue mantle lined with yellow, and bordered with gold embroidery. Covering her head, and loosely wound round her neck, is a white cloth partly covered with the blue mantle which is drawn over her head. The Infant Christ wears a red tunic with a blue sash. The ground is covered with a red and gold cloth, the pattern being rendered regardless of perspective. Golden tooled nimbi and cushion, and golden background. The picture is in its original Gothic frame; the *predella* contains a medallion with a painted figure of the dead Christ standing in his tomb; on each side of this medallion two shields azure, three maces or (the arms of the Mazzinghi family of Florence). The gable is adorned with a painted bust of Christ in the act of blessing.

Panel, 34½ in. by 20½ in. (0·874 m. by 0·52 m.); including the frame, 54½ in. by 23 in. (1·381 m. by 0·584 m.)

Tempera.

Doughty House, Smoking Room, No. 14.

Photo Anderson 18453.

FORMERLY at Wolterton, in the collection of the Earl of Orford, who bought it in Italy (Robinson, *Memoranda*, p. 1 sq.). The Orford collection was sold at Christie's on June 28, 1856. (235)
In this collection by 1868 (Robinson, *loc. cit.*, No. 1).

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1902, No. 11.

Waagen, *Treasures* iii, 436 (ascribed by him to Taddeo di Bartolo).

Cavalcaselle (as quoted by Robinson, *loc. cit.*),

Mr Berenson (*Florentine Painters*, p. 154) and Mr L. Douglas (Crowe and Cavalcaselle, *Italian Painters*, 2nd ed. ii, 302, n. 1) accept this picture as a work by Lorenzo Monaco. Prof. Sirén (*op. cit.*, p. 170) gives it, however, to a pupil of the master.

The composition is closely allied to that of a Madonna in the Louvre (No. 1315), which Prof. Sirén (*op. cit.*, p. 168 sq.), as it would seem rightly, ascribes to a pupil of Lorenzo, though not the one whom he considers as the author of the present picture.

FRA GIOVANNI ANGELICO DA FIESOLE

(SCHOOL OF)

CALLED as a layman Giovanni di Pietro; born at Vicchio di Mugello in 1387, died in Rome in 1455. Entered the Dominican Order in 1407; lived principally in Fiesole and Florence, and for shorter periods in Cortona, Rome and Orvieto. Influenced by Don Lorenzo Monaco and Masaccio.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. i, 559-596; 2nd ed. iv, 66-105. L. Douglas, "Fra Angelico" (London, 1901).

15. MADONNA & CHILD UNDER PLATE I. A BALDACCHINO WITH ATTENDANT ANGELS

THE Virgin wears a red tunic with gold ornaments, a blue gold-edged mantle, which also covers her head. Behind her an angel, wearing a dark green dress, and holding a blackbird, is peeping forth and playing with the Infant Christ. Four angels dressed in various shades of red support a gold baldacchino over the Virgin and Child. Four other angels in blue, red and yellow dresses surround the group. The nimbi and the wings of the angels are golden. Behind the figures a rose-hedge, over which the blue sky is seen.

Panel, 11½ in. by 8½ in. (0·286 m. by 0·216 m.)
Tempera.

Doughty House, Smoking Room, No. 26.
Photo Anderson 18395.

Belonged in 1835 to Miss Rogers (see Waagen, *Treasures*, ii, 267, who ascribes the picture to Benozzo Gozzoli), and came subsequently into the possession of her brother, Samuel Rogers, the poet, at whose sale (April 18, 1856, and following days) it was bought by a Mr Gritten for £325 10s. By 1858 it was in the collection of Mr C. Sackville Bale, who, in that year, lent it to the Exhibition of Old Masters at the British Institution (No. 35). Again exhibited by him at Burlington House, Old Masters, 1870, No. 118, and purchased for this gallery for £378 at the sale of his collection, May 13-16, 1881. Exhibited at the Burlington Fine Arts Club, 1902, No. 15.

This charming picture is considered by Mr L. Douglas ("Esposizioni londinesi" in *L'Arte*, vi

[Rome, 1903], 108) as a work by Giovanni Boccati (born at Camerino c. 1420, still active in 1480), executed at a period when he was under the influence principally of Fra Angelico and Benozzo Gozzoli, and also of Piero della Francesca (compare especially the figures of the Virgin and the Infant Christ). There is no doubt that the figures of the angels, the rose-hedge, and the whole composition strongly recall the style of Boccati, particularly as seen in his large altar-piece in the Town Gallery at Perugia (Sala vi, No. 19); but as this attribution has been opposed with much decision (see Bombe, in Thieme and Becker, *Allgemeines Lexikon der bildenden Künstler*, iv, 153) it has been thought wiser for the present to catalogue the picture under a more general title.



FRA GIOVANNI DA CELICO DA FIRENZE

CARDINAL OF THE CHURCH
Born at Fano, died at Rome
in 1485. Worked
in Rome 1475-1485
and Florence, and probably
in other Italian cities.

60-125.
(1921)

15. MADONNA & CHILD UNDER A BALDACCINO WITH ATTENDANT ANGELS

The Virgin, seated on a cloud, holds the Child in her arms. Behind her an angel, wearing a dark cap and a white tunic with a gold band, is peeping forth and playing with the Virgin's hair. The Virgin is enthroned in various shades of red supported by four putti, two in blue and two in yellow. Four other angels in blue, red and yellow descend from the clouds. The wings of the angels are golden. Behind

*Pencil, 11 in. high, 14 in. wide, 19th century
length*

Douglas House, St. Albans, Herts. Nov. 21.
Photo Anderson, 1921.

Born at Nocelle, near Macerata, in 1420, Giovanni da Camerino, who died at Perugia in 1485, was a painter and came to Florence in 1460, where he was in the service of Cosimo de' Medici, whose seal he painted. He died at Perugia, where he was buried in the church of San Domenico.

The picture has been in the collection of Mr. George M. Trevelyan, of Cambridge, since 1870, and was sold by him at Sotheby's, 26th June 1881, No. 108 (25 guineas). It was bought at the sale of Mr. J. C. Clark, 1st June 1881, Exhibited at the Royal Academy, 1881, Mr. Clark, 1902, No. 13.

This charming picture was sold by Mr. Trevelyan at Sotheby's, 26th June 1881, No. 108.

Rome, 1903], 108) as a work by Giovanni Beccati (born at Camerino c. 1420, still active in 1480), executed at a period when he was under the influence principally of Fra Angelico and Benozzo Gozzoli, and also of Piero della Francesca (compare especially the figures of the Virgin and the Infant Christ). It is, however, doubtful that the figures of the angels are his, and the whole composition seems to be in the style of Beccati, particularly when it was a large altar-piece in the Town Hall of Perugia (Sala vi, No. 191); but as this was long ago, it is often opposed with much decidedness to the author. Thomas W. Becker, *Die Maler und Bildhauer der Renaissance*, iv, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 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Virgin with Child and Six Angels holding Golden Spheres

62





the Garden of

Hell



FRA FILIPPO LIPPI

BORN in Florence between 1406 and 1409; entered the Carmelite Order and made his profession on June 18, 1421. Lived principally in Florence up to 1452 (active at Padua in 1434); settled in Prato from 1452 to 1467-8 (stayed in Florence in 1457 and in Perugia in 1461); subsequently active in Spoleto, where he died on October 9, 1469. Developed under the influence of Masaccio and

Fra Angelico. A colourist of the highest rank, Fra Filippo is also an accomplished designer and a charming raconteur, with a rich poetical fancy.
Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. ii, 319-352; 2nd ed. iv, 144-178. Henriette Mendelsohn, "Fra Filippo Lippi" (Berlin, 1909).

16. THE ADORATION OF THE MAGI

PLATE II.

THE Virgin and Child and St Joseph are seen in the foreground to the right, in front of a large ruined building, situated on the slope of a hill, down which the long winding procession of the Magi is moving. The Virgin, in pink tunic and blue mantle with green lining and gold borders, is seated on a rock holding the Infant Christ, to whom the eldest king, dressed in very pale purple, is doing homage. Behind him kneel the two other kings, one crossing his hands in front of his breast, wearing a blue tunic and a pale red under-habit, the other holding a vase, in scarlet tunic also adorned with gold. All the kings wear jewelled bands on their heads. St Joseph, who raises his left hand in astonishment, wears a blue tunic and head-dress and an orange mantle. A peacock is perched on the roof of a stable in the middle distance, and two other birds are just in the act of flying down from it. Five boys, almost naked and probably beggars, are seen to the left somewhat more towards the background climbing among the ruins, watching the procession. Dark blue sky. There is much variety in the colours of the costumes, reds, blues and yellows being the prevailing notes. The general tone is very light.

Panel, circular, diameter 54 in. (1.371 m.)

Tempera.

Doughty House, Smoking Room, No. 16.

Photo Anderson 18452.

PURCHASED for £735 at the sale of the collection of Mr Alexander Barker, June 6, 1874. In the sale catalogue the present picture is entered under No. 42, with an attribution to Filippino Lippi, and described as follows: "The Adoration of the Magi, exhibiting a great variety of quaint costumes of the fifteenth century, some of the figures being portraits of the

Accajuoli (*sic*) family—circular." The circular "Adoration of the Magi," attributed to Pisanello, in the Kaiser-Friedrich Museum at Berlin (No. 954), was also included in this sale (No. 44) under the name of Fra Filippo Lippi, described as follows: "The Adoration of the Magi, comprising a multitude of figures in a great variety of attitude and costume: the heads of the kings are said to be

portraits of the Accajuoli (*sic*) family, for whom it was painted." There can be no doubt that the present picture is identical with an "Adoration of the Magi" which Waagen in 1854 (*Treasures*, ii, 125) mentions as being in the Barker collection, though he ascribes the picture to Benozzo Gozzoli; its provenance is given as the Coningham collection. Later on Waagen, however (iii, 3), notices in the collection of Mr W. Fuller Maitland of Stanstead House an "Adoration of the Magi" by Filippo Lippi, from the Coningham collection, which picture, as already suggested by Crowe and Cavalcaselle, also seems identical with the present one. Since Waagen's visits are not recorded in any strict chronological order, the proper inference seems to be that the picture after having been seen by him in the Maitland collection passed into that of Mr Barker, where it was again seen but not recognized by Waagen. In the catalogue of the William Coningham sale (June 9, 1849) the following two entries are to be found:

"Fra Filippo Lippi. 34. The Wise Men of the East offering their Presents to the Infant Christ in the lap of the Virgin, who is seated before a wooden building with numerous figures around . . Panel. From the Guicciardini Palace, at Florence. Circle."

[Bought for £283 10s., purchaser unknown.]
"Filippino Lippi. 38. The Wise Men of the East offering Presents to the Infant Christ—a composition of numerous figures before a ruined building . . Circle. Panel. From the Guicciardini Palace, at Florence."

[Bought for £199 10s., by "W. Brown."] Of these two descriptions, the latter applies obviously better to the present picture than the former; and it is interesting to note that the first tallies with the Pisanellesque picture at Berlin.

Exhibited at Burlington House, Old Masters, 1875, No. 184.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10, No. 68 (reproduced in the Illustrated Catalogue).

Crowe and Cavalcaselle, *Italian Painters*, 1st ed. ii, 350; 2nd ed. iv, 175 sq.

Morelli, *Italian Painters*, i, 79, n. 5.

B. Berenson, *Florentine Painters*, p. 151.

W. Weisbach, *Francesco Pesellino* (Berlin, 1901), p. 27.

N. Hamilton, *Die Darstellung der Anbetung der hl. drei Könige in der Toskanischen Malerei von Giotto bis Leonardo* (Strassburg, 1901), p. 40 sq.

Arundel Club Portfolio, 1904, No. 9.

H. P. Horne, *Alessandro Filipepi* (London, 1908), p. 37.

H. Mendelsohn, *op. cit.*, pp. 39-52.

R. E. Fry, "La mostra di antichi dipinti alle Grafton Galleries di Londra," in *Rassegna d'arte*, x (Milan, 1910), 35.

This "incomparable piece of pure Florentine art" (Horne) is probably the earliest extant work by Filippo Lippi (painted about 1430) and at the same time the earliest known example of the circular shape as used for a devotional picture—a motive which subsequently became very popular, especially in Florentine painting. The conception of the subject is reminiscent of Gentile da Fabriano's famous "Adoration," now in the Florence Academy; certain figures and notes of colour strongly recall Fra Angelico, other features again Masolino. In the harmony of the colouring, the wonderful treatment of the play of light and the original and masterly composition Fra Filippo gives striking evidence of his individual gifts.





St. John

Madonna

117



FRA FILIPPO LIPPI

17. ST JOSEPH AND ST MICHAEL

PLATE III.

Saint Joseph and Saint Michael are seen kneeling in a walled enclosure of rose-coloured marble with a dark green cornice, and the blue sky showing above the walls. St Joseph is clad in a yellow tunic, and a purple-coloured mantle edged with gold. St Michael is represented in armour, with a blue sash and pink mantle, a red and gold helmet on his head. In one hand he holds his sword, in the other his white shield, with a red cross leaning on the ground. The wings of St Michael and the nimbi are golden.

Ground of dark-green grass with flowers.

Arched panels, originally pointed, each 32 in. by 11 $\frac{3}{4}$ in. (0.813 m. by 0.298 m.)

Tempera.

Doughty House, Smoking Room, No. 30.

Photo Anderson 18451—18449.

WINGS of a triptych painted in Florence by Fra Filippo for Giovanni de' Medici, and referred to in an autograph letter from the artist to his patron, dated July 20, 1457, and preserved in the State Archives in Florence. Fra Filippo stated in this letter that the St Michael is so far advanced as to require only the gold and silver ornaments; promises to deliver the picture by August 20 of that year; asks for an honorarium of sixty florins, and for an advance. At the bottom of the sheet is a slight sketch of the whole triptych, in a frame of flamboyant Gothic style, with the panels ending in trefoil gables; the central compartment, now lost, represented the Virgin adoring the Child, who is carried by two Angels. The artist did not, however, complete the work within the period mentioned by him; this is proved by a letter from Francesco Cantasanti to Giovanni de' Medici, dated August 31, 1457, in which the writer says that he has been urging Fra Filippo on every day. The triptych was subsequently presented by Giovanni de' Medici to Alfonso I of Aragon, King of Naples. On May 27, 1458, Giovanni

writes to Bartolomeo Serragli, his agent at Naples, acknowledging receipt of Serragli's letter, informing him that the *Tavola* had been presented to the King; and it is referred to once more in a letter from Giovanni to Serragli, dated June 10, 1458. These four documents are published in Mendelsohn, *op. cit.*, pp. 235-239 (compare also H. P. Horne, *op. cit.*, p. 759) and the letter of Fra Filippo is, moreover, reproduced in Mendelsohn, *op. cit.*, p. 156, and Berenson, *The Drawings of the Florentine Painters*, plate 33.

The two panels in this collection were purchased at Madrid in 1871 for about £28, of the Condessa Pacheco, whose husband had been Spanish Ambassador in Rome.

Exhibited at the Burlington Fine Arts Club, 1902, No. 16.

Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10, No. 69.

B. Berenson, *Florentine Painters*, p. 151.

H. F. Cook, in *Les Arts*, August, 1905, p. 4.

L. Douglas, in Crowe and Cavalcaselle, *Italian Painters*, 2nd ed. iv, 156, n. 4.

H. Mendelsohn, *op. cit.*, pp. 154-159.

Still in cm
Cle. 3/1, no.
1918.
See to C. A. (A)

FLORENTINE SCHOOL

C. 1440.

18. THE RAPE OF HELEN

THE scene is laid near the Temple of Venus, which stands in a grove on the sea-shore. Paris, clad in blue tunic, red flowing mantle, lined with yellow, pink hose, dark boots and red turban, is seen carrying Helen off to a waiting boat; she wears a pink robe with a white fringe at the bottom of her dress and round her red sleeves, a flower turban, and red, pointed shoes. Near the shore is the ship, on which is seen a man in red cloak and cap. To the left the ladies in attendance are watching the rape with astonishment. They wear dresses of the fifteenth century (brown and pink, green and red), with bright coloured turbans. On the altar of the Temple the statue of Venus; on the cupola one of Cupid. Dark olive green sea, with conventionalized waves. The islands and the distant shore are of a pale purple colour. Moonlit sky, with clouds.

*Panel, dodecagonal; diameter, 22 $\frac{1}{8}$ in. (0·58 m.). Painted on a *desco da parto* or tray, on which dishes were served to ladies in child-bed.¹*

Tempera.

Doughty House, Smoking Room, No. 12.

Photo Gray 28974.

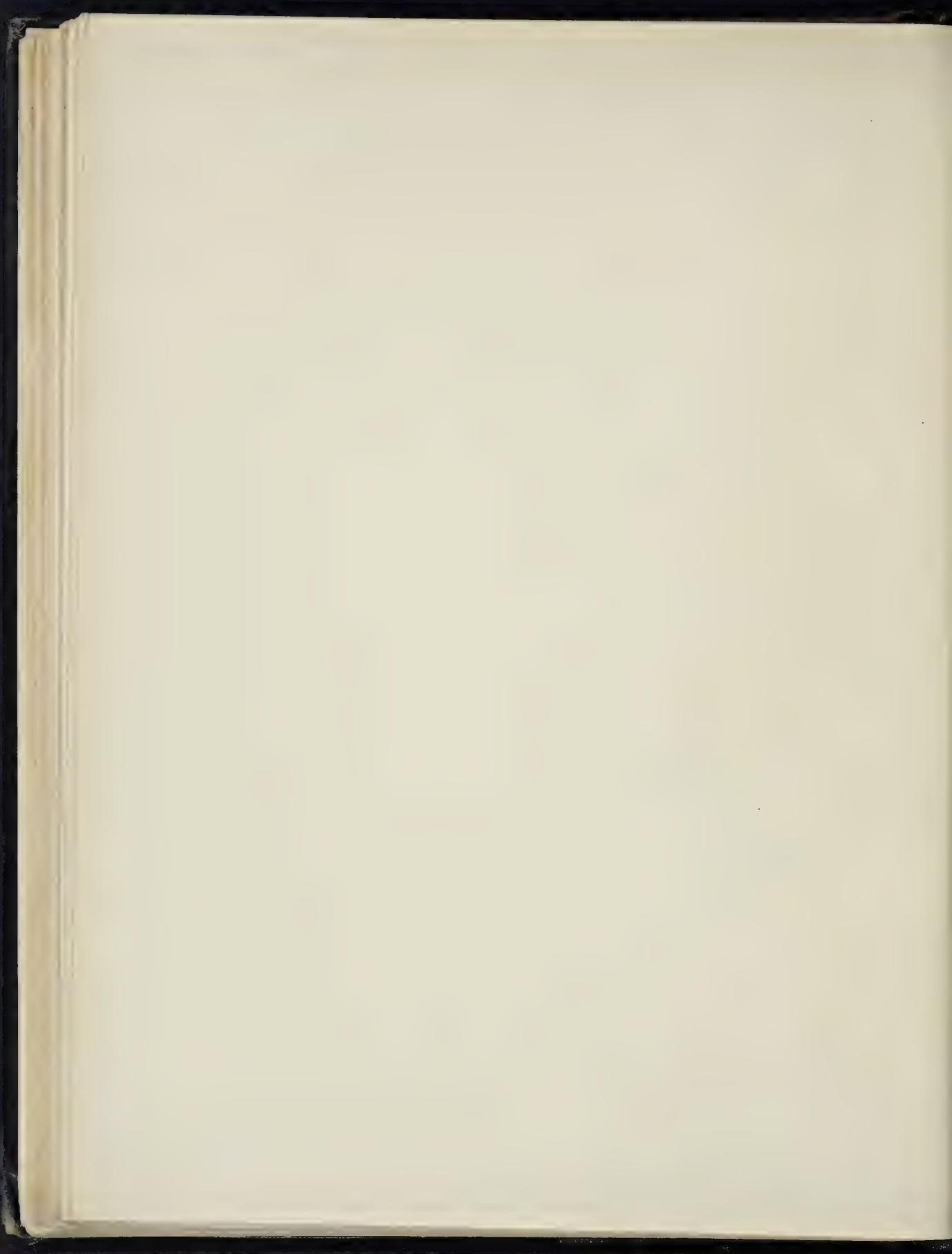
OTHEIR *deschi da parto* painted by the same artist are in the Carrand collection in the Bargello at Florence (No. 16), and in the collection of M. Martin Le Roy of Paris; both are adorned with representations of the Judgment of Paris. The author of

these works is, as justly pointed out by Mr Fry (in *The Burlington Magazine*, xvii [1910], 126), "a purely Florentine painter of the same group as Pesellino."

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1902, No. 13.

¹ Compare on these trays E. Müntz, "Les plateaux d'accouchées et la peinture sur meubles du XIV^e au XVI^e siècle"; in *Monuments et mémoires publiés par l'Académie des inscriptions et belles-lettres*, i (Paris, 1894), 203-212; *idem*, "Les plateaux et les coupes d'accouchées au XV^e et XVI^e siècles" in *La Revue de l'art ancien et moderne*, v (Paris, 1899), 425-428.









Wife of a Lady

— 10 —

FLAMINtINE SCHOOL.

c. 1460-70.

19. THE MIRROR OF A LADY

Painted

P

Painted

Douy
Photo A

F

1. A young girl in a
green dress and a red
bonnet. Age - 16 years.

Hans
Bosch

U. F.

d. v. d.
d. s.

V. C.

1. A young girl in a
green dress and a red
bonnet. Age - 16 years.



FLORENTINE SCHOOL

c. 1460-70.

19. PORTRAIT OF A LADY

PLATE IV.

PROFILE of a Lady, in blue dress, embroidered with gold, with *mi-parti* sleeves of red and yellow brocade, and the same material as the remainder of the dress. She wears a pearl necklace, and a brooch set with red stones and pearls. Her hair is done up in what is known as a mitre head-dress (used about 1450) of yellow material embroidered with pearls; white ribbons are wound round it, and on the top of the head is a piece of jewellery. Dark background.

Panel, 16½ in. by 11¼ in. (0·42 m. by 0·28 m.)

Tempera.

Doughty House, Smoking Room, No. 12.

Photo Anderson 18477.

FORMERLY in the collection of Mr Alexander Barker, by whom it was lent to the Exhibition of Old Masters at the British Institution in 1858 (No. 17).

In this collection by 1873, when it was lent to the Exhibition of Old Masters at Burlington House (No. 195).

Exhibited at the Burlington Arts Club, Winter Exhibition, 1902 (No. 14). H. F. Cook, in *Les Arts*, August, 1905, p. 10. This is traditionally said to be a portrait of Isotta da Rimini, by Piero della Francesca. The features do not, however, really resemble those of Isotta's portrait-medal by Matteo de' Pasti (see G. F. Hill, *Pisanello*, London, 1905, plate 66), and the

attribution to Piero della Francesca cannot be sustained, as remarked already by Crowe and Cavaselle (*Italian Painters*, 1st ed. ii, 543). Mr Beeson (Central Italian Painters, p. 170) ascribes this picture to Francesco di Giorgio; but the Florentine School rather than the Sienese seems to have stronger claims for consideration, especially in view of the resemblance shown to the group of female profiles (in the Berlin Museum, the Museo Poldi-Pezzoli and the Mond Collection) which may reasonably be ascribed to Piero Pollaiuolo.

(I cannot accept the Pollaiuolo suggestion for any of these portraits.—H.C.)

FLORENTINE SCHOOL

c. 1460-70.

20. THE RECONCILIATION OF THE ROMANS AND SABINES

Continuous composition from left to right.

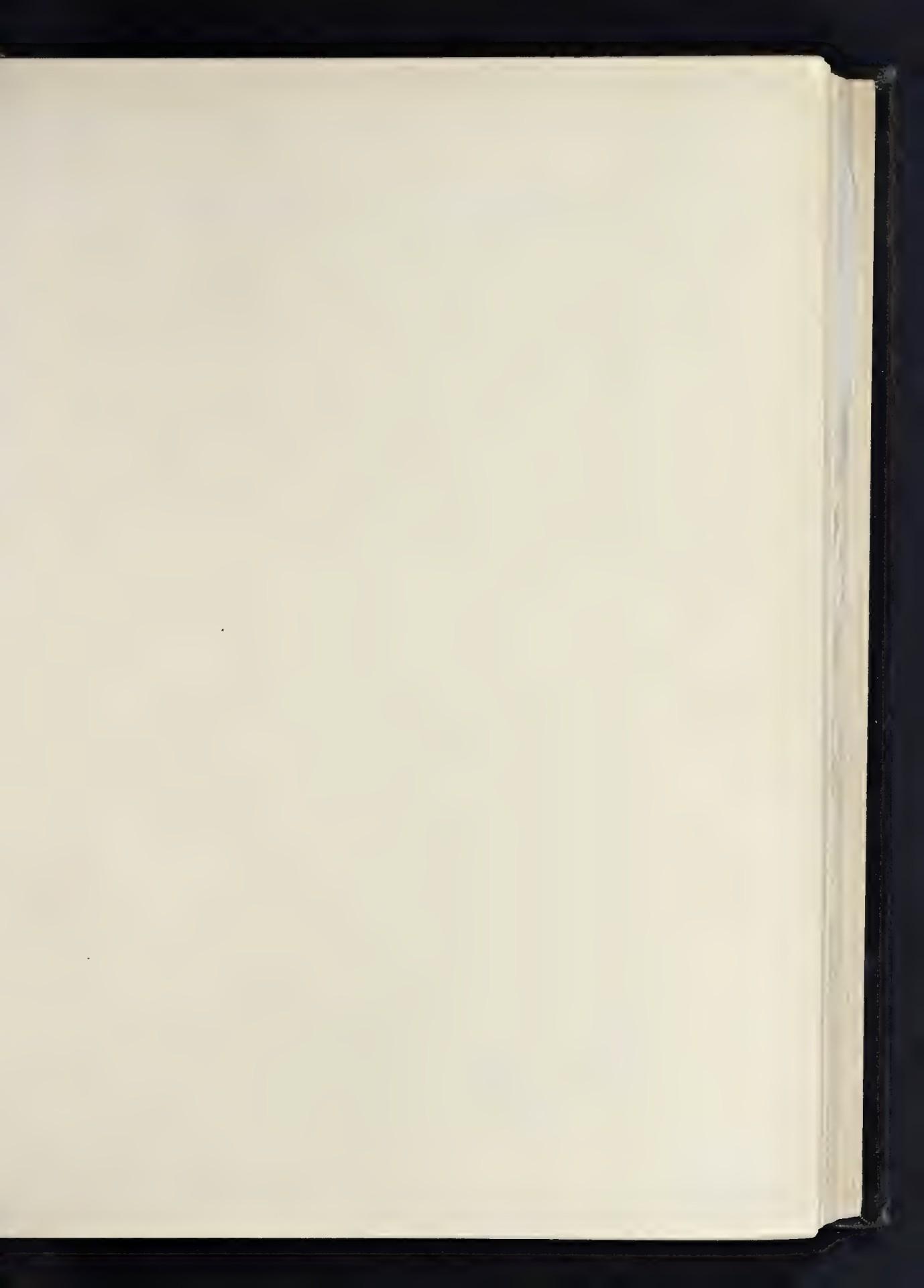
TO the left an old man is uniting the hands of a young man and a lady. Behind them several women, each of whom except one is carrying a child. On either side of this group horsemen in armour; the Romans to the left carry a red banner, on which the yellow letters S.P.Q.R. are seen; the Sabines to the right surround a green banner, which has a white wolf encircled by a white wreath. In the background a town of white buildings with red roofs, on the banks of a river flowing through a mountainous landscape. Blue sky. In the right hand corner the picture represents a wedding festival. In front of a white marble building a young man and a lady are seen dancing to the music of two men playing mandoline and harp. To the right, sitting on a raised throne under a dais, a young couple is watching the dancing, surrounded by various groups of people in gay dresses. Opposite the dais a dresser with several metal dishes, goblets, etc. Landscape background with blue hills. Blue sky.

Panel, probably the front of a Wedding Cassone, 63 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in. (1.613 m. by 0.436 m.)

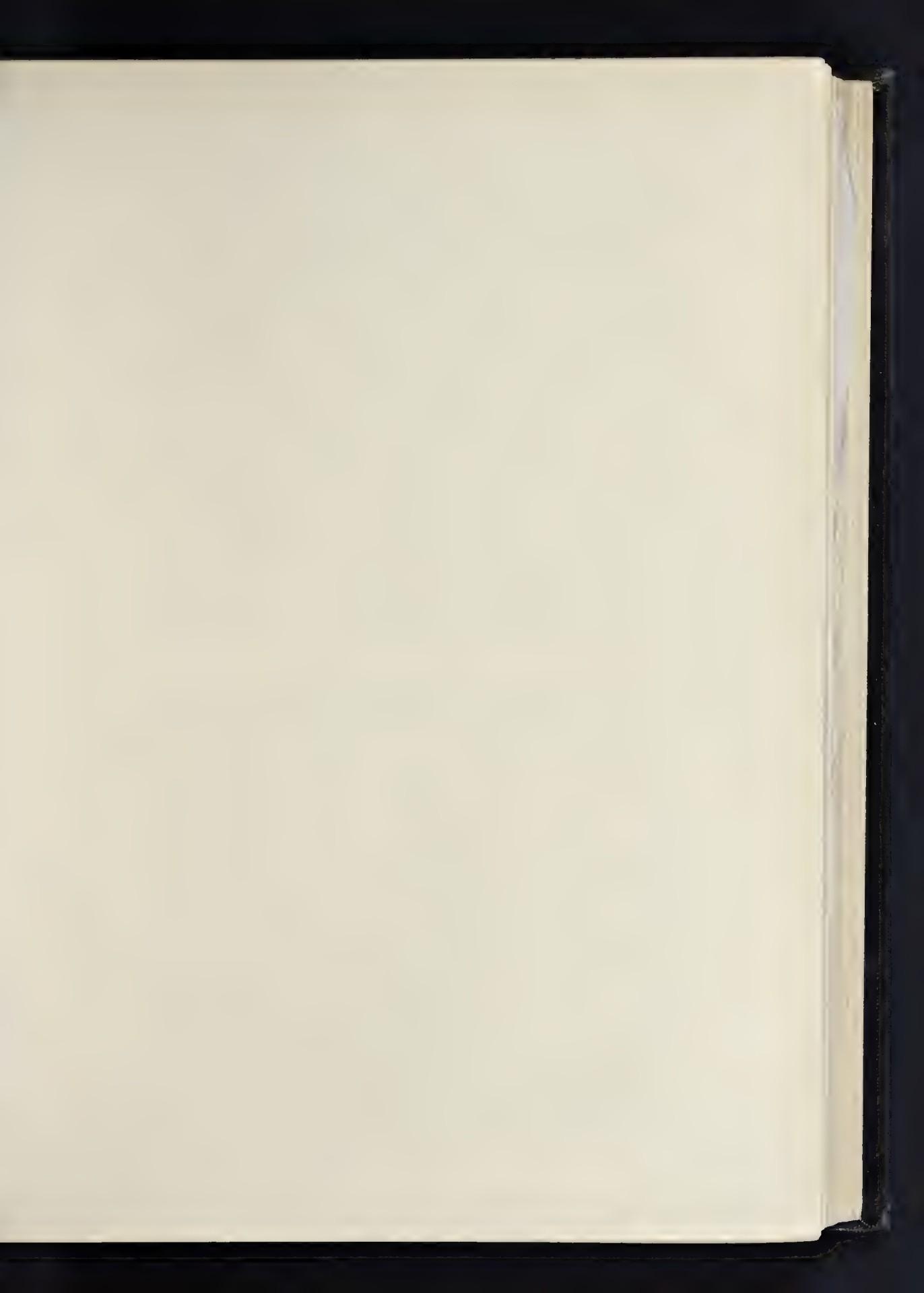
Tempera.

Doughty House, Smoking Room, No. 8.

A composition almost identical exists on a Cassone panel in the collection of the Earl of Crawford, known to have been painted in 1465 on the occasion of the intermarriage of the families of Davanzati and Redditi of Florence. See P. Schubring in *The Burlington Magazine*, xxii, 327.









W. 27



FLORENTINE SCHOOL

c. 1467.

21. THREE PANELS ADORNING A WEDDING CASSONE

On the front of the Cassone: THE TRIUMPH OF DAVID.

THE young David is standing on the top of a large gilt triumphal car drawn by two white horses, the head of Goliath at his feet; the giant's body lies in the lower compartment of the car. In front of this another car with Saul standing under a gilt canopy. A number of men on horseback surround David and Saul. In the middle distance a group of ladies and two men on a rock in front of a turreted castle.
Mountainous landscape background.

16 in. by 5 1/2 in. (0·406 m. by 1·305 m.)

At the right end: HERCULES AND THE HYDRA.

Hercules to the right, a pink loin-cloth and a wreath of green ivy leaves round his hips, is attacking the Hydra with a torch. Landscape background, a plain with distant hills. Clouded sky.

16 in. by 20 1/2 in. (0·406 m. by 0·514 m.)

At the left end: HERCULES AND NESSUS.

To the right Hercules, a pink loin-cloth round his hips, and a red quiver with shafts, slung over his shoulder, is aiming at Nessus, who carrying the ravished Deianira on his back, is just about to jump over a stream. Landscape background, a valley with a winding river. Clouded sky.

15 3/4 in. by 20 in. (0·40 m. by 0·508 m.)

Tempera.

Doughty House, Smoking Room.

Photo Gray 29026, 29030, 29029.

“**O**n the front of the Cassone appear the coats of arms of the bride and bridegroom (for the former of whom this marriage chest would have been made) and researches in the archives of Florence have enabled Mr Herbert Horne to say that these two families of Lanfredini and Carnesecchi intermarried in the persons of Giuliano Carnesecchi and Cassandra Lanfredini in 1467.”—H. Cook in *The Burlington Magazine*, ix. (1906), 52.

As pointed out by Mr Cook (*ibid.*) the representations of Hercules and the Hydra and Hercules and Nessus are free copies of the paintings of the same subjects by Antonio Pollaiuolo in the Uffizi (No. 1153), and the Yarves collection at New Haven, U.S.A. (No. 64). It can thus be established that the originals by Pollaiuolo were in existence by the year 1467.
Exhibited at the Burlington Fine Arts Club, 1902.

BOTTICELLI

(SCHOOL OF)

(ALESSANDRO FILIPEPI, CALLED SANDRO BOTTICELLI)

BORN at Florence, as there is some reason to think, between February 18, 1444, and February 18, 1445; died in that city in May, 1510. Pupil of Fra Filippo Lippi; influenced by Antonio del Pollaiuolo. Active principally in Florence (1481 in the Vatican). Painters," 1st ed. ii, 414-30; 2nd ed. iv, 249-272. H. Ulmann, "Sandro Botticelli" (Munich, 1893). E. Steinmann, "Botticelli" (Bielefeld and Leipzig, 1897). H. P. Horne, "Alessandro Filipepi, commonly called Sandro Botticelli," vol. i (London, 1908).

Bibliography: Crowe and Cavalcaselle, "Italian A. P. Oppé, "Sandro Botticelli" (London, 1912).

Painters,'' 1st ed. ii, 414-39; 2nd ed. iv, 240-272.

H. Ulmann, "Sandro Botticelli" (Munich, 1893).

E. Steinmann, "Botticelli" (Bielefeld and Leipzig, 1897).

H. P. Horne, "Alessandro Filipepi, commonly called Sandro Botticelli," vol. i (London, 1908).

A. P. Oppé, "Sandro Botticelli" (London).

22. PENTECOST

Carrie S. Weitzner
£3,000 for library
for Wentzner
Art & City Art
Gallery, Birmingham,
£6,000

THE Virgin, the Apostles (except St Thomas) and St Barnabas are seen in a marble hall adoring the Holy Spirit, figured as a white Dove hovering above them, and from which rays are issuing, ending in flames touching the forehead of each figure. The Virgin wears a red robe with bright blue sash, a white head-cloth, and a blue mantle, lined with pale green; her golden nimbus contains the words: "Ave Maria Mater." The names of the Saints are written in their nimbi; they are dressed as follows, beginning on each side with the figure next to the Madonna: (Left side) St John, red tunic, blue sash and mantle; St Simon, green tunic; St Jude, blue tunic; St Andrew, pink tunic; St James the Less, yellow tunic with scarlet border, embroidered with gold and green, blue mantle; St Matthew, grey violet tunic and green mantle with red. (Right side) St James the Greater, green tunic, white mantle; St Peter, red tunic; St Bartholomew, yellow tunic; St Barnabas, green mantle, lined with red; St Matthias, green mantle; St Philip, green tunic and red mantle.

Panel, 8 2½ in. by 9 1½ in. (2·09 m. by 2·32 m.)

Doughty House, Museum, Lower Octagon Room.

Photo Gray 29031.

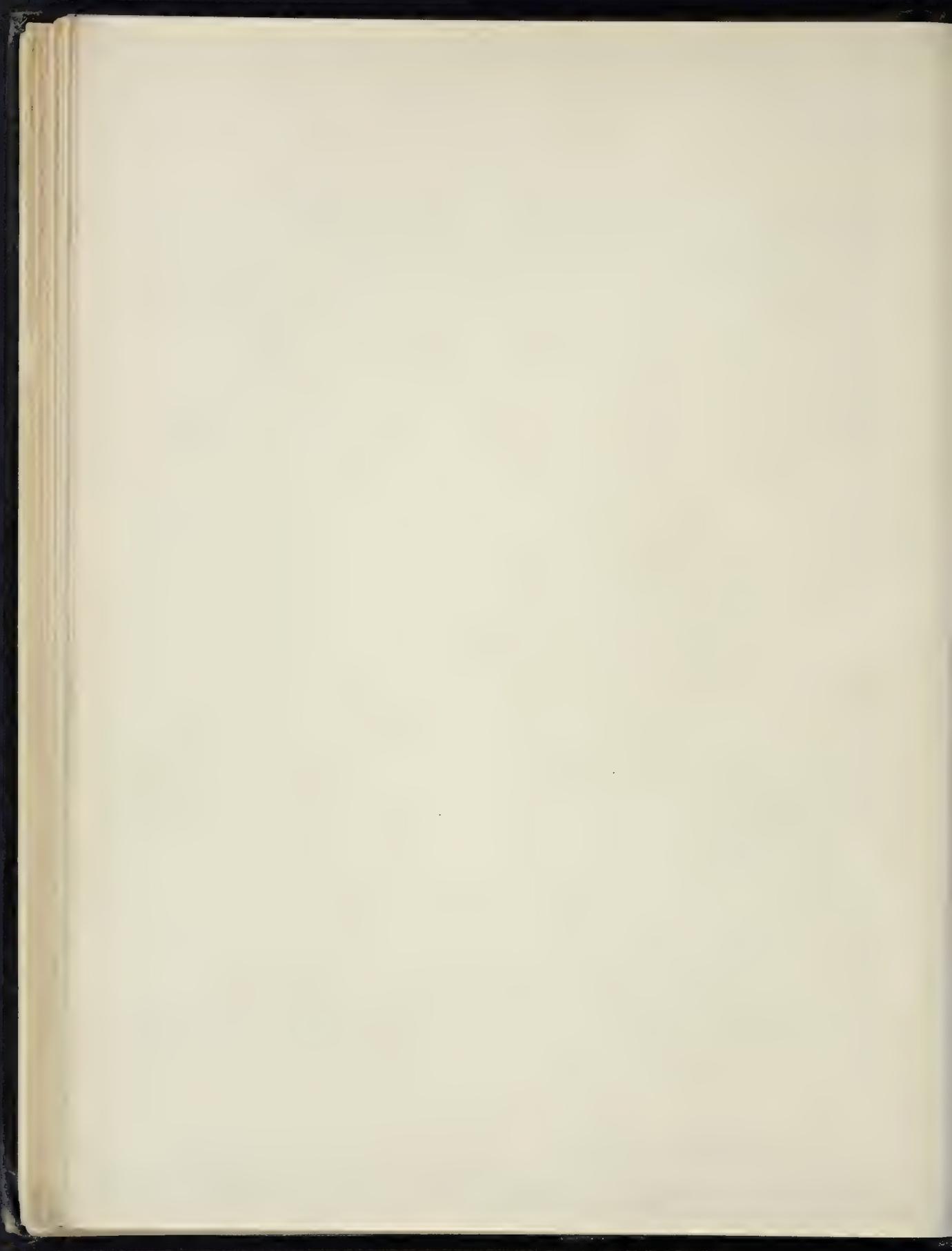
BOUGHT from the Abbé Hyères, President of the Jesuit College at Lyons, in 1874. In 1872 this picture belonged to the brothers Michele and Luigi Gamberini of Bologna, who published a pamphlet on it entitled, *La discesa dello Spirito Santo sopra gli apostoli congregati con Maria Vergine nel Cenacolo, etc.* (Bologna, Tipografia Cenerelli; 1872, 7 pp., 8 vo.). In this pamphlet, this picture is offered for sale, and asserted to be identical with that painted by Botticelli for the high altar of the church of the Augustine nuns of Sant' Elisabetta delle Convertite at Florence. The pamphlet also contains two certificates that the Gamberini picture is by Botticelli.

celli, one of March 27, 1872, signed by Carlo Pini, Raffaello Bonaiuti, Gaetano Milanesi and C. Jacopo Cavallucci; the other, of April 18, 1872, signed by Gaetano Giordani.

Mr Horne, in dealing with the Convertite altarpiece (*op. cit.*, p. 317, *sq.*), gives the following information about it:

"Although many writers allude to the altar-piece, which Botticelli executed for this church, none describe the subject of it. The Epitomist of the Codice Petrei enumerates among the pictures painted by Botticelli, 'Vna tauola nelle conuerte.' The Anonimo Gaddiano adds that the picture was painted for the High Altar, but leaves a blank





space in which he intended to insert a description of it: 'Et nella chiesa delle suore delle conuertite Dipinse latauola dell'altare maggiore che e . . .' Vasari merely records that Botticelli painted such a picture; 'Lavoro nelle conuertite vna tauola a quelle monache'; and Raffaello Borghini in his 'Riposo' repeats Vasari's statement. Giovanni Cinelli in his edition of the 'Bellezze di Firenze,' published in 1677, again alludes to the panel, and speaks of it as 'assai bella.' This painting was probably removed from over the High Altar about 1624, when, at a great expense, 'ui aurum hostis castitatis custos fieret pudicitiae' (in the words of the dedicatory inscription), the Grand Duchess Maria Maddalena modernized the church and enlarged the convent, incorporating with it the house in which St Phillip Neri was born. In 1730, Botticelli's painting 'hung in the entrance to the convent,' according to the annotator of the edition of Borghini's 'Riposo,' published in that year at Florence. When Giuseppe Richa printed the ninth volume of his 'Notizie delle Chiese Fiorentine,' in 1761, the picture was hanging in the Sacristy; and it was still to be seen in the church in 1802, according to the writer of 'Firenzaantica e moderna illustrata.' That is the last notice of it which I have found. The convent was suppressed in 1808, and put to secular uses in 1837; and the painting was no longer in the church when Luigi Biagi published his 'Notizie sulle Antiche Fabrache di Firenze non terminate,' in 1824." Mr Horne goes on to point out that the patron saints of the Convente, "which, according to the traditional use, would have been represented in this altar-piece, were St Elizabeth, St Mary Magdalene, and St Augustine"; and shows on the evidence of records of the convent that "in 1491 the nuns began to erect a 'cappella' or chapel of the High Altar, which appears to have formed an addition to the original church." The accounts for this undertaking (approved by the Prior of Santo Spirito, as visitor to the convent on February 19, 1493-4) contain no mention of the altar-piece by Botticelli, which, as Mr Horne remarks, is more likely to have been

commissioned after than before the erection of the chapel.

Whether the assertion of the brothers Gamberini as regards the provenance of the present picture may be trusted is a question which, in view of the nature of the publication in which it is made, and in the absence of any corroborating proofs, it would be rash to answer in the affirmative. Their statement is, therefore, given here merely for what it is worth.

In style, the picture is closely allied to the works of Botticelli's last years (1500-1510), although the execution seems to point to a pupil or pupils, working, perhaps, on a design of the master. Ullmann, *op. cit.*, p. 146 ("Erzeugniss der Werkstatt oder Schule").

Oppé, *op. cit.*, p. 55 and n. to pl. VIII.

"Its monumental character, the amplitude and nobility of some of its figures, and its very exaggeration of expression, suggest that it, like the finer 'Lamentation,' at Munich, is the counterpart, on a large scale, of such undoubtedly genuine but late works by Botticelli, as the 'San Zenobio' series . . . As in the case of the 'Annunciation,' no doubt the brush was principally applied by the hands of pupils."

It may be assumed that the present picture is one of the class to which Mr Horne alludes in the following passage (*op. cit.*, p. 302 sq.): "Of this period [i.e., c. 1501] of Botticelli's art are a number of school-pictures, which will be discussed in their place; the subjects of which are taken from the great themes of religious painting. Although they unmistakably reveal the influence of Botticelli's manner at this time, few of them bear any trace of the imaginative and mystical spirit which distinguishes the two paintings which I have just discussed ['The Nativity' of 1501 in the National Gallery and 'The Magdalen at the Foot of the Cross' in the Aynard collection at Lyons]. On the contrary they betray a tendency on the part of their authors to revert, not only to traditional compositions of Giottesque art, but even to modes of Giottesque expression."

BOTTICELLI

23. PORTRAIT OF A LADY

PLATE V.

Blue bodice with a white cap, over which plaits of her fair hair are wound; a white scarf is tucked under her chin, fastened with a pearl. Her scarf, plaits and cap are decorated with small pendants. She presses with both hands the milk from her breast. In the background, through a window, is seen a landscape, through which flows a river, fields, woods, rocks covered with brown rocks and clumps of dark green trees, a distant road, buildings and hills in a blue tone. Blue sky with clouds.
(Width 3 ft. 1 in. (0'57 m. by 0'40 m.)

Octagon Room, No. 46.

Painted in 18402.

In the collection of Sir Anthony van Dyck, 1620-30, and in the year

1625, he sold it to the Earl of Arundel.

It was in the collection of Sir Francis Bacon, 1625-50, and in 1653, in the collection of Sir George Carew.

It was in the collection of Sir Francis Bacon, 1625-50, and in 1653, in the collection of Sir George Carew.

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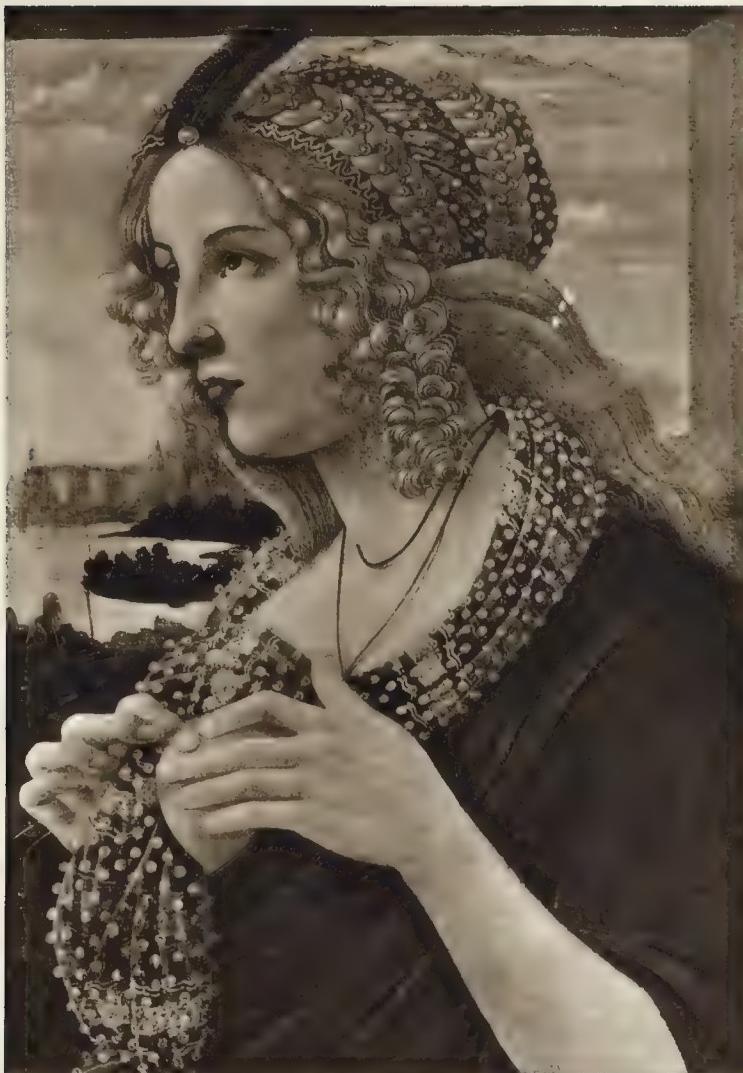
It was in the collection of Sir Francis Bacon, 1625-50, and in 1653, in the collection of Sir George Carew.

It was in the collection of Sir Francis Bacon, 1625-50, and in 1653, in the collection of Sir George Carew.

Rogers, Davenport Bromley, Alexander Barker and Dudley collections, and now belongs to the Rothschild family at Ferrières, in France (reproduced in W. Rost's *Memorials of Christofle*, London, 1897, 1, plate 12, and 1906). Most of the above pictures, however, are copies of

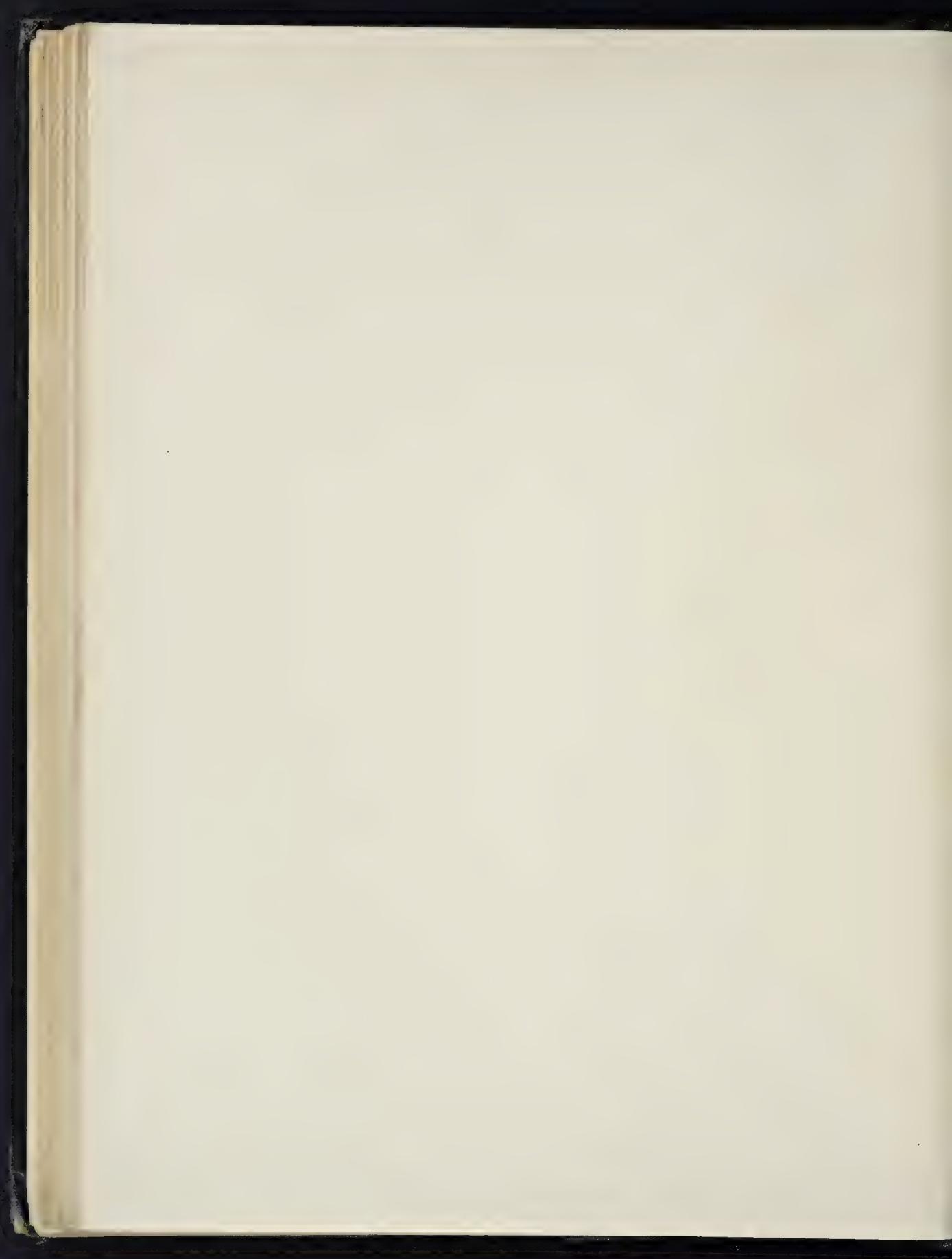
the school of Botticelli. The picture in Pitti (No. 353) has been suggested to represent Simonetta Vespucci, whom Giuliano de' Medici wore in a portrait at Florence in 1475. As shown by Mr H. C. (op. cit., p. 52 sq.), none of these works can, however, be the likeness of Simonetta, who died in 1476, i.e., long before the portraits in question were produced.¹ In the present picture, an allegory of obscure meaning is introduced by the action of the figure, which is possibly intended to suggest Fertility.

¹ The figures of Simonetta Vespucci and Giuliano de' Medici, and the arms of the Soderini family are seen in the top left and corner



Portrait of a Lady

- 525



BOTTICELLI

(SCHOOL OF)

24. MADONNA AND CHILD WITH THE INFANT ST JOHN

THE Virgin in red robe, dark green mantle and transparent purple veil wound round her head and shoulders, is seated on a low marble bench, giving the breast to the Child, who is sitting on her lap on a pink and blue cushion with gold tassels and ornaments. Behind the bench, St John in pale purple fur-lined tunic and red mantle, his cross in his right hand, is standing in adoration. Landscape background in subdued olive green tones with distant blue hills. Blue sky with clouds.

Panel, circular, diameter 26½ in. (0·666 m.)

Tempera.

Doughty House, Smoking Room, No. 27.

In this collection by 1868; acquired in Florence (J. C. Robinson, *Memoranda*, No. 3).

FRANCESCO BOTTICINI

BORN at Florence in 1446, the son of Giovanni di Domenico Botticini, a painter of playing-cards; died in that town on July 22, 1497. Pupil of Neri di Bicci; assistant at one time to Botticelli. A talented eclectic, whose style reflects those of a great number of Florentine Painters: Cosimo Rosselli, Andrea del Castagno, Fra Filippo Lippi, the Pollaiuoli, Botticelli and Verrocchio.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. ii, 452-4; 2nd ed. iv, 293-297. B. Berenson, "Florentine Painters," pp. 118-121. E. Kübel, "Francesco Botticini" (Strassburg, 1906). E. Schaeffer, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," v, 420-1.

25. PORTRAIT OF A YOUNG MAN

BUST of a young man, turned three-quarters to the left, with long auburn hair. He wears a dark cap and a dark dress, with slashed sleeves. Dark background.

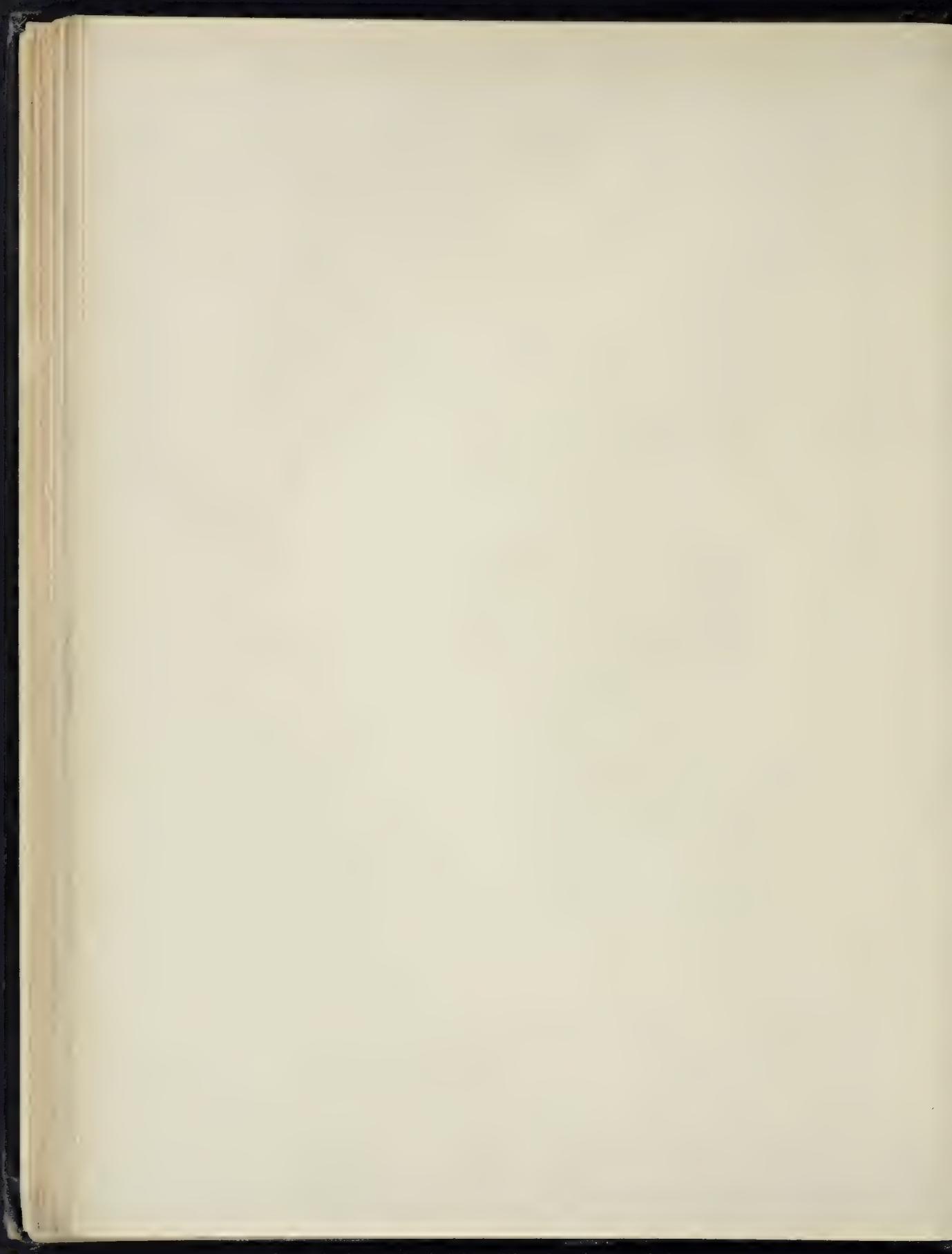
Panel, $15\frac{3}{4}$ in. by $11\frac{1}{2}$ in. (0.40 m. by 0.294 m.)
Tempera.

Doughty House, Octagon, No. 91.
Photo Gray 29022.

THE attribution to Botticini is due to Mr Berenson (*op. cit.*, p. 121). Though the picture does not offer much scope for stylistic criticism, it shows, how- ever, an undeniable resemblance, in drawing and modelling, to Botticini's Angels in his altar-piece in the Collegiata at Empoli.



Fig. 25







PIER FRANCESCO FIORENTINO

THIS painter, who was also a priest, seems to have been working in 1474, as Domenico Ghirlandaio's assistant at San Gimignano; we also have signatures by him dating from 1494 and 1497. He was an industrious, but little-gifted producer of devotional pictures (principally for

house-chapels) imitating now one and now the other of the leading Florentine painters.

Bibliography: Crowe and Cavalcaselle, "Storia della pittura in Italia," vol. vii (Florence, 1896), pp. 498-507.

B. Berenson, "Florentine Painters," pp. 166-172.

26. MADONNA AND CHILD WITH THE LITTLE ST JOHN AND ANGELS

THE Virgin who wears a red robe, a dark blue mantle embroidered with gold, a transparent veil and a grey head-dress is seated and worships the Infant Christ, who, swathed in a grey wrap, is being lifted up by two angels, the foremost of whom is clad in a crimson dress. To the left, the little St John, wearing a grey coat, is kneeling in adoration; on the opposite side is seen an angel with a rose-wreath round the hair and clad in a crimson robe and dark green mantle embroidered with gold and lined with yellow. The cushion of the Infant Christ adorned with a pattern in white and red, is lying on the arm of the Virgin's chair. Tooled gold background.

Panel, circular, diameter 34 $\frac{1}{2}$ in. (0·878 m.); including the frame, 50 $\frac{1}{2}$ in. (1·283 m.)
Tempera.

Doughty House, Smoking Room, No. 21.
Photo Gray 28972.

FROM the sale of Miss Woodburn, March 13, 1868.

B. Berenson, *op. cit.*, p. 170.

The picture is mainly composed of plagiarisms from Fra Filippo Lippi. The central group is copied from Lippi's "Virgin and Child

with Angels," in the Uffizi (No. 1307); and the angel to the right, from his "Annunciation," belonging to Prince Doria in Rome. The figure of St. John—the weakest part of the whole composition—appears to be Pier Francesco's own invention.

RAFFAELLINO DEI CARLI

BORN about 1470; still living in 1516. His works reveal an eclectic artist, influenced both by Florentines (Filippino Lippi, Lorenzo di Credi, Ghirlandaio) and Umbrians (Pinturicchio and Perugino). There is much to be said for the opinion that he is identical with the painters known as Raffaello de' Capponi and Raffaellino del Garbo, though the question cannot, as yet, be considered as settled.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. iii, 415-20; 2nd ed. iv, 298-306.

H. Ulmann, in "Repertorium für Kunsthistorie," vol. xvii (Stuttgart and Leipzig, 1894), pp. 90-115.

C. Gamba, in "Rassegna d'arte," vol. vii (Milan, 1907), pp. 104-109.

B. Berenson, "Florentine Painters," pp. 126-129; "The Drawings of the Florentine Painters" (London, 1903), i, 80-100.

G. Gronau, in Thieme-Becker, "Allgemeines Lexikon der bildenden Künstler," v, 604-6, 552 sq.

27. SCENES FROM THE LIFE OF MOSES

(Continuous composition from right to left.)

Painted by Raffaellino dei Carli
in 1516
for the
Borgia Chapel
in the
Vatican
1906
B. Berenson
B. Berenson

TO the right, view of the valley of the Nile, which is flowing between rocky and mountainous banks. On the nearer shore stands the daughter of Pharaoh, attended by two ladies, watching two of her maids lifting the infant Moses out of his basket. The daughter of Pharaoh, who raises her right hand in astonishment, wears a scarlet under-dress, a pink robe, and a dark blue mantle, lined with yellow; her elaborate coiffure is surmounted by a crown. Of the ladies in attendance, the one to the right wears an olive green robe, violet mantle; the other, a pink robe. Of the maids, the one to the right wears a turquoise dress over an orange under-dress, and the other, a pink dress over a purple under-dress. The landscape is painted in green and brown tones.

To the left, Pharaoh, in green cloak and scarlet over-dress, lined with blue, and wearing red boots, is enthroned in a hall, inlaid with multi-coloured marbles. The little Moses, in scarlet tunic and white shirt, has just thrown Pharaoh's crown on the floor, and now steps from his lap to seek refuge with the daughter of Pharaoh, who stands to the right of the throne, dressed as before. Two ladies in pink and olive green are in attendance. Pharaoh turns to a man in a turban, dressed in a green tunic, shot with red, a scarlet under-dress, and boots, who is about to strike Moses with a dagger in his raised, right hand. Two other men are also expressing their anger at Moses' behaviour; one wears a turban and a red tunic over a green under-dress, and red socks; the other is dressed in a light purple tunic and orange mantle.

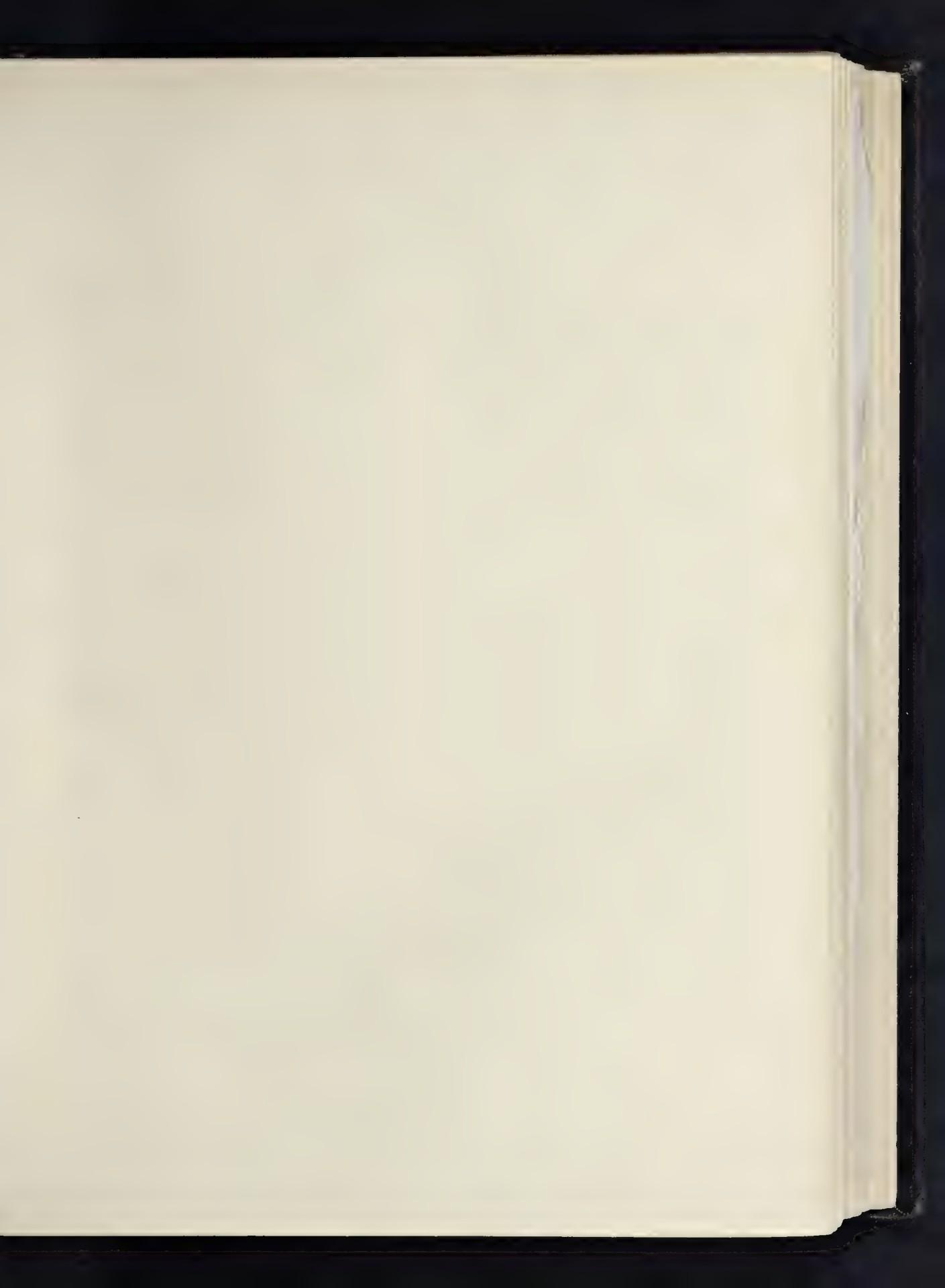
Canvas, 28½ in. by 61¼ in. (0·722 m. by 1·555 m.)

Tempera.

Esher.

Photo Gray 29585.

See following number.





RAFFAELLINO DEI CARLI

28. THE SUBMERSION OF PHARAOH

To the centre of the composition, Pharaoh and his army are being submerged in the sea which is of a roseate hue, and intended to suggest the Red Sea. Moses, Aaron, and the other Israelites, in brightly coloured costumes, are standing on the left shore. The shores in the foreground are brown; the promontories in the distance and the stormy sky are painted in green tones.

Canvas, 28 in. by 66½ in. (0·71 m. by 1·686 m.)

Tempera.

Esher.

Photo Gray 29584.

SOLD with the preceding at Christie's, Aug. 4, 1901, from the collection of Dr Creighton, Bishop of London, under the name of Pinturicchio; subsequently, in 1904, purchased by Mr Herbert Cook. Like its companion picture (No. 27) probably part of a cassone. These paintings were ascribed

to Raffaellino dei Carli first by Mr Berenson, *Florentine Painters*, p. 127; they show indeed in types, folds of drapery, forms of landscape, and other elements of style so close an affinity with authenticated works by this artist, as to place the correctness of the attribution beyond doubt.

Ex. by Contini.
Lotto, 1901.
1904
1905
Buckingham Palace,
London, Jan.

FRA BARTOLOMEO

(BARTOLOMEO PAGHOLO; known as FRA BARTOLOMEO)

BORN at Florence on March 28, 1472; died at Pian di Mugnone, 31 October, 1517. Pupil of Cosimo Roselli; subsequently active in companionship with his fellow pupil, Mariotto Albertinelli, up to 1500, when, being deeply moved by the fate of Savonarola, he resolved to give up painting, and entered the Dominican order. In 1504, he began however again to practise his art, and became in 1509 the head of a large workshop in the Convent of San

Marco in Florence. Fra Bartolomeo is a typical exponent of the grand monumental style of the mature Renaissance, though, no doubt, open to the charge of being cold and theoretical.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. iii, 427-478.

F. Knapp, "Fra Bartolommeo della Porta una die Schule von San Marco" (Halle a. S., 1903).

B. Berenson, "Florentine Painters," pp. 111-113.

29. MADONNA AND CHILD, ST ELIZABETH & THE LITTLE ST JOHN

PLATE VI.

Brewer, Ltd. Cook,
see 29 June 1979
(124)

THE Virgin, who wears a brick-red robe with orange sleeves, and a blue mantle, is seated on the ground, and holds in her arms the Infant Christ, who is embracing the little St John, who is clad in a red-brown tunic, with a pale purple sash. Behind the Virgin is seated St Elizabeth, who wears a rich red robe, a dark mantle, and a white head-cloth. The group is placed under a tree of dark brown foliage. Brown middle-distance; in the background a town, painted in very light tones.

Signed:

f Bart^o or predn
floren
1516

Panel, 57½ in. by 47 in. (1·457 m. by 1·192 m.)

Doughty House, Octagon Room, No. 40.
Photo Anderson 18399.

IN this collection by 1875.
Exhibited at Burlington House, Old Masters, 1875, No. 176, and 1902, No. 73.
J. C. Robinson, in *The Art Journal*, May, 1885, p. 135.
B. Berenson, *op. cit.*, p. 113.
J. P. Richter, *Art Journal*, March, 1902, pp. 83-5.
F. Knapp, *op. cit.*, pp. 187-189, 263; reproduced as plate 91.
A noble work, showing the artist's monumental style and consummate skill as a composer; unusually attractive in colour and broad and free in treatment.

Several variants of the composition exist. One, also a fine work by the master, signed and dated 1516, is in the Palazzo Corsini at Rome (No. 579), and shows the group of the Virgin and the Children reversed, and behind them, to the right, not St Elizabeth but St Joseph; another, less important, in the Palazzo Pitti (No. 256), is composed much as the present picture with the addition of the figure of St Joseph to the right; a third in the National Gallery (No. 694), repeats the group of the Virgin and the Children only, and is probably not by the master himself.



FRA BARTOLOMEO

(ALBERTO DA FAGHOLLO; known as FRA BARTOLOMEO)

Fra Bartolomeo was born at Florence in March 28, 1472, died at Florence, 23 October 1517. He was a pupil of Cosimo Rosselli, and subsequently of Perugino, whose style he adopted, but with a more monumental and less decorative character. The figures are more massive, the colouring deeper, the drawing more solid. His best known work is the *Madonna and Child with St. Elizabeth & the Little St. John* (No. 29).

Bartolomeo is a typical example of the monumental style of the mature Renaissance, and is, no doubt, open to the charge of

"over-elaboration." We and Cavalcaselle, "Italian Painters," pp. 427-478.

No. 29, "Fra Bartolomeo della Porta una delle Madonne con Bambino" (Halle a. S., 1903).

R. Berenson, "The Gothic Painters," pp. 111-113.

29 MADONNA AND CHILD, ST ELIZABETH & THE LITTLE ST JOHN

Fra Bartolomeo sits on the ground, and holds in her arms the Infant Christ, who looks down at the little St John, who is clad in a red-brown tunic, with a yellow collar and belt. Behind the Virgin is seated St. Elizabeth, who wears a rich red robe, a white collar, and a white head-cover. The group is placed under a tree of dark brown leaves in a town middle-distance; in the background a town, painted in very light tones.

Signed:

f Bart^o d^r predn
floren
1516

Panel, 57½ in. by 47 in. (1'4 3/8 in. by 1'19 1/2 in.)

Doughty House, Octagon Room, No. 40.
Photo Anderson 18399.

In the collection by Sir J. C. Robinson at Burlington House, Oil. Masters, 1901, No. 176, and also No. 72.

J. C. Robinson, in *The Art Journal*, May, 1901, p. 125.

R. Berenson, *ibid.* p. 112.

L. E. Elsner, *Art Journal*, March, 1902, pp. 83-5.

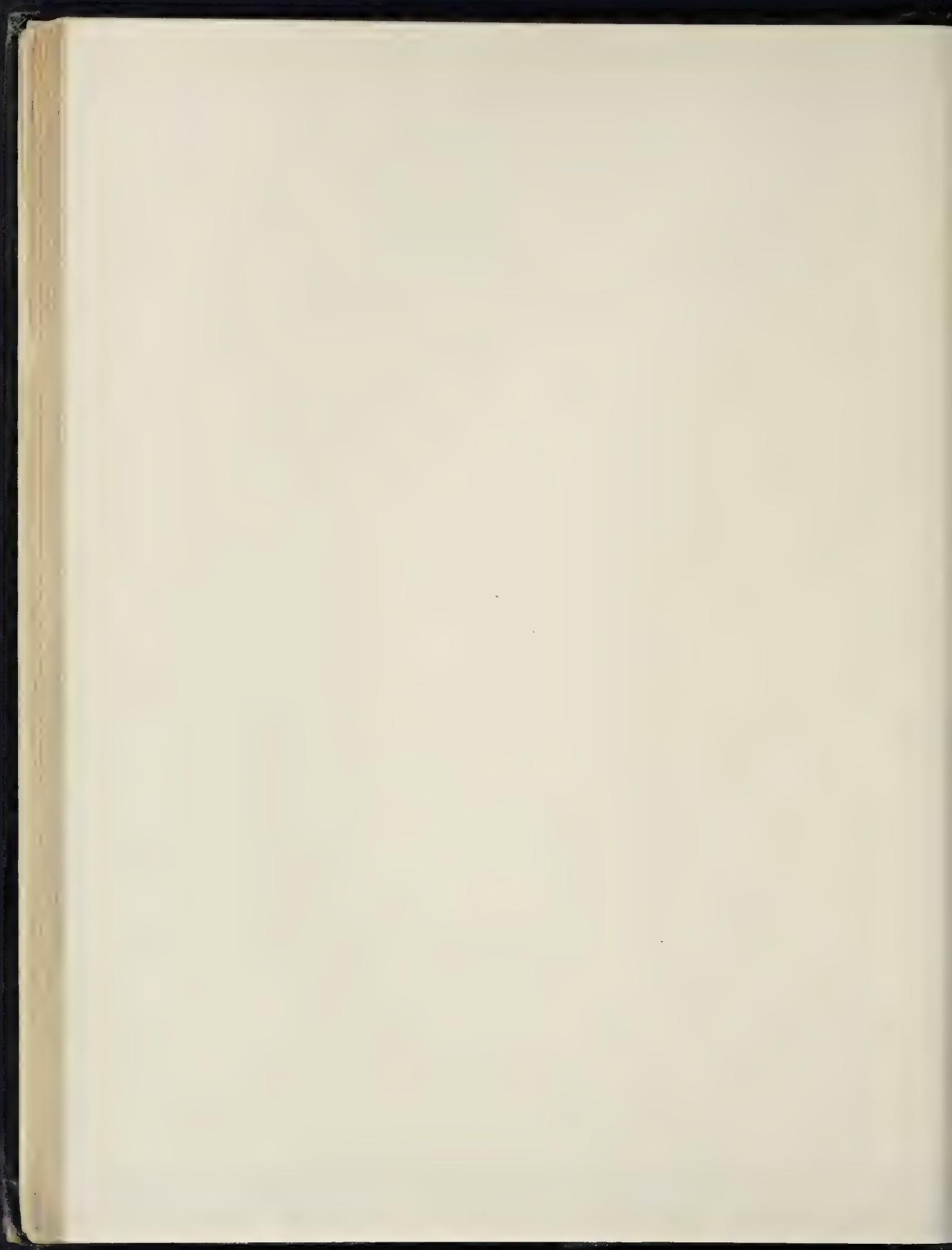
L. Kneller, *et al.*, pp. 107-18, 263, reproduced.

A bold work, showing the artist's monumental style and consummate skill as a composer; unusually attractive in colour, massive and free in treatment.

Several variants of the composition exist. One, also a fine work by the master, signed and dated 1516, is in the *Piazza Corsini* at Rome (No. 579), and shows the group of the Virgin and the Children, etc., and behind them the three saints, not St. Elizabeth & St. Joseph; another, less important, in the *Palazzo Pitti* (No. 251), is composed much as the present picture with the addition of the figure of St. Joseph to the right; a third in the National Gallery (No. 694), repeats the group of the Virgin and the Children only, and is probably done by the master himself.



Madonna & Child St. Elizabeth & the little St. John



MARIOOTTO ALBERTINELLI

(SCHOOL OF)

BORN at Florence on Oct. 10, 1474; died in that city on May 11, 1515. Pupil of Cosimo Rosselli; friend and long the partner of his fellow pupil Fra Bartolomeo, under whose overpowering influence Albertinelli always shows himself, though a certain delicacy and gracefulness reveal his individual temperament as an artist.

Bibliography: *Croce and Cavalcaselle*, "Italian Painters," 1st ed. iii, 484-92.

F. Knapp, "Fra Bartolommeo della Porta und die Schule von San Marco" (Halle a. S., 1903), pp. 205-234.

B. Berenson, "Florentine Painters," pp. 96 sq.

30. MADONNA AND CHILD

THE Virgin, in red robe with gold embroideries and green-blue mantle, is seated supporting the Child on her lap with her right hand, holding a book in her left. The Child grasps with both hands a small wreath of pale blue flowers and green leaves.

Background, a brown wall with green curtains on each side.

Panel, 25½ in. by 18 in. (0·646 m. by 0·457 m.)

Doughty House, Museum, Billiard Room.

Costume
at
£70 Salwicki

ANDREA DEL SARTO (?)

(ANDREA D'AGNOLO DI FRANCESCO; known as ANDREA DEL SARTO)

BORN in Florence, on July 16, 1486; died in that city on January 22, 1531. Pupil of the obscure painter Giovanni Barile and Piero di Cosimo. Active chiefly in Florence (1518-19 in Paris as painter to Francis I). Though there is little spiritual significance in much of his work, he captivates through his noble design and rich, soft colouring.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. iii, 542-587.
B. Berenson, "Florentine Painters" pp. 101-104.
H. Guinness, "Andrea del Sarto" (London, 1899).
F. Knapp, "Andrea del Sarto" (Bielefeld and Leipzig, 1907).

31. PORTRAIT OF THE ARTIST

PLATE VII.

BUST of a young man with auburn hair, in a black dress, with a white shirt and a black cap. Greyish-green background.

To the left, the monogram  intended for Andrea d'Agnolo.

Panel, 25 in. by 19 in. (0·634 m. by 0·482 m.)

Doughty House, Octagon Room, No. 61.

Photo Anderson 18503.

PURCHASED in 1871 at Madrid, of the Condessa Pacheco.
Exhibited at Burlington House, Old Masters, 1873, No. 192.

The picture bears a considerable general resemblance to the two celebrated self-portraits of Andrea, in the Uffizi (No. 1176) and the Palazzo Pitti (No. 66). It would seem, however, as if it did not show Andrea's unerring security and classical stateliness of design; owing to some modifications in the features and proportions the face has

considerably less distinction and a more effeminate look than in the two Florence versions. The present writer, therefore, feels inclined to consider this bust (which is not included by Mr Berenson in his list of Andrea's works) as a free version of Andrea's authentic self-portraits, due to an artist of the sixteenth century, perhaps belonging to Andrea's immediate entourage and possessing considerable gifts as a colourist. It should be added that criticism of the picture is rendered the more difficult by its somewhat impaired condition.



ANDREA DEL SARTO (2)

ANDREA D'AGNOLO (1480-1531) AND ANDREA DEL SARTO (1500-1571)

BORN about 1480 at Prato, Andrea del Sarto was the son of a weaver. He studied under Filippino Lippi, and was greatly influenced by the style of Leonardo da Vinci.

"*Portrait of a Man*" pp. 101-104.
"Andrea d'Agnolo" (London, 1899).
"Andrea Sarto" (Bielefeld and

BY PUBLICATIONS OF THE ARTIST

BORN about 1480 at Prato, Andrea del Sarto was the son of a weaver. He studied under Filippino Lippi, and was greatly influenced by the style of Leonardo da Vinci.

"*Portrait of a Man*" pp. 101-104.
"Andrea d'Agnolo" (London, 1899).

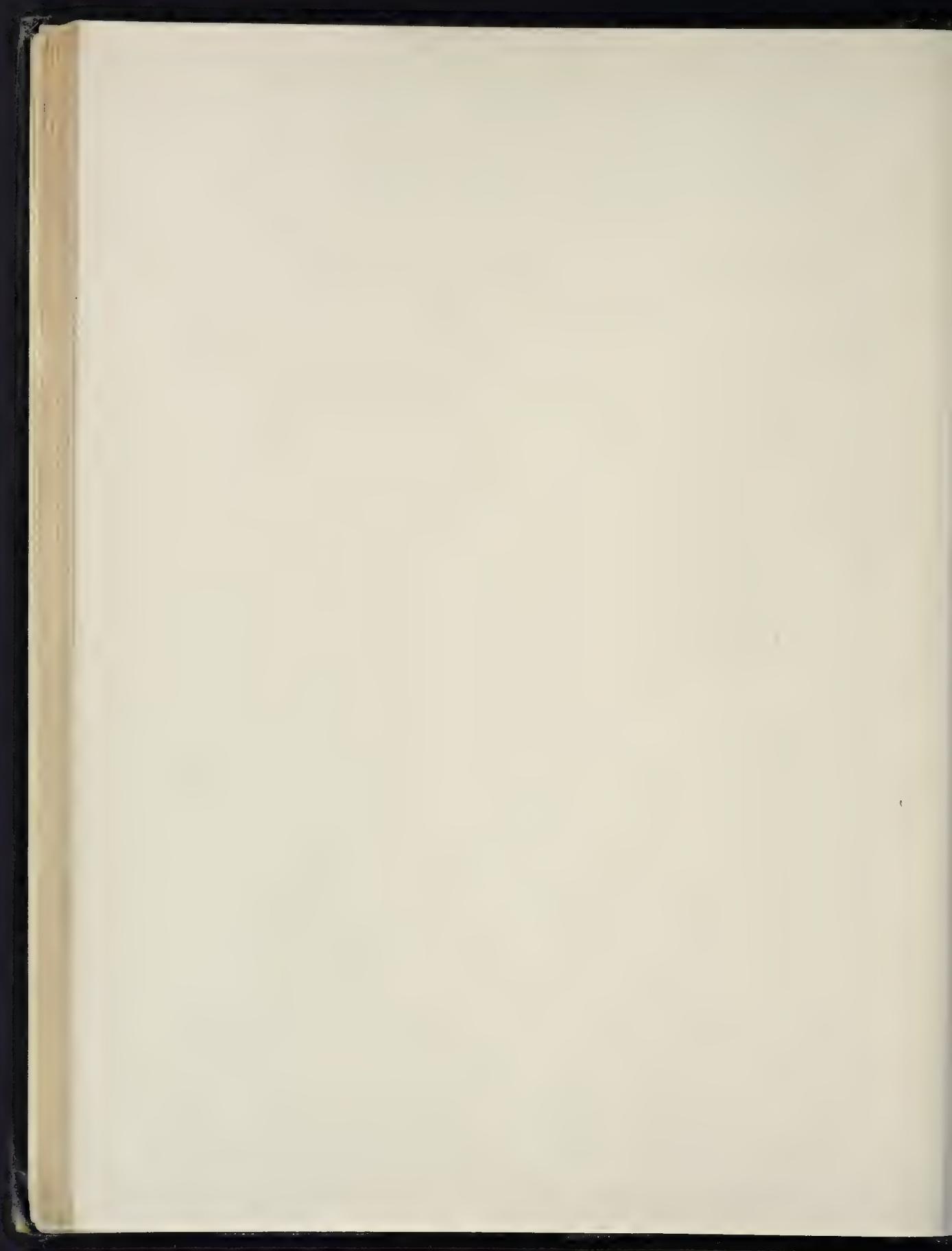
RECENTLY a portrait of a man, which has been attributed to Andrea del Sarto, has been exhibited at the National Gallery, London, and has been published in the "Gazette des Beaux-Arts." It is a bust-length portrait of a man in a black dress, with a white shirt and a black cap. The portrait is signed "Andrea d'Agnolo."

This is distinguished from the two Florentine versions of the same picture, found in the Uffizi, Florence, which is not mentioned in the exhibition in the "Gazette des Beaux-Arts." The picture is signed "Andrea's work," and is a copy of a chestnut self-portrait, due to an artist of the sixteenth century, perhaps belonging to Andrea's immediate entourage and possessing considerable colourist. It should be added that the picture is rendered the more difficult to identify by its somewhat impaired condition.



Portrait of the Author

162



ANDREA DEL SARTO

(SCHOOL OF)

32. MADONNA AND CHILD AND THE INFANT ST JOHN

THE Virgin is seated on the ground holding the Infant Christ on her lap. She wears a purple robe with yellow sleeves, a dark blue mantle over her head, almost covering her red head-cloth. She raises her right hand to her breast, while the Infant Christ, a pink scarf loosely draped round his hips, grasps her left hand with his right. St John is seated to the right by the Virgin with a piece of fur spread under him, turning his head with a smile to the Infant Christ and pointing with his right hand to him. Behind St John, his cross with a scroll inscribed, "ECCE AGNUS DEI." Dark background.

Above, the monogram, 

Panel, $56\frac{1}{4}$ in. by 41 in. (1.426 m. by 1.04 m.)

Doughty House, Entrance Lobby to Long Gallery.

BELONGED in 1875 to Madame de Meiller and lent by her in that year to the Exhibition of Old Masters at Burlington House (No. 168), after which it passed into the Richmond Gallery.
One of several versions of the same composition which was probably designed by Andrea del

Sarto,¹ although none of the extant painted versions seems to be by the master himself (*cf.* Morelli, *Italian Painters*, i, 127). Of these, the best known is perhaps that in the Borghese Gallery in Rome (No. 334); Reinach, *Répertoire de peintures*, iii, 294.

¹ The sketch for the whole, Uffizi, No. 304, mentioned by Guinness, *op. cit.*, p. 95, appears, however, not to be authentic.

ANDREA DEL SARTO

(SCHOOL OF)

33. APOLLO AND DAPHNE

APOLLO to the right in armour, his bow in his left hand, his right hand stretched out, is pursuing Daphne, who is clad in a short flowing tunic. Her raised hands are already transformed into branches of laurel.

Canvas, grey chiaroscuro, 24 in. by 18 $\frac{7}{8}$ in. (0·608 m. by 0·478 m.)
Doughty House, Museum, Billiard Room.

Companion picture to No. 34.

Both these works have been ascribed by Mr Berenson but seem to the present writer to be by a more slavish follower of Andrea del Sarto.

34. CUPID AND APOLLO

CUPID to the right, a quiver slung over his shoulder, in his right hand his bow, his left hand raised in reproof. Apollo in armour to the left, his bow in his left hand, in a dejected attitude, his right hand raised.

Canvas, grey chiaroscuro, 24 in. by 18 $\frac{7}{8}$ in. (0·608 m. by 0·478 m.)
Doughty House, Museum, Billiard Room.

Companion picture to No. 33.

ANDREA DEL SARTO

(AFTER)

35. MADONNA AND CHILD WITH ST JOSEPH

THE Virgin is seated to the right under a tree, holding the Infant Christ on her lap, supporting him with both hands, while he clings closely to her. She wears a pink robe with steel blue sleeves, a green mantle lined with yellow, and a purple head-cloth over a white one. A green cloth is wrapped round the Infant Christ. To the left St Joseph is seated on the ground in a pensive attitude, wearing a white under-habit, a purple tunic and a deep yellow mantle. Blue sky.

Panel, 55 in. by 40 $\frac{7}{8}$ in. (1.394 m. by 1.036 m.)
Doughty House, Entrance Lobby to Long Gallery.

BOUGHT in 1870 of Madame Caratozzolo, of Paris, for 20,000 francs. Exhibited at Burlington House, Old Masters, 1875, No. 172. An excellent old copy of the picture by Andrea in the Barberini Gallery in Rome (No. 54; Reinach, *Répertoire de peintures*, i, 177). Other copies are in the Gallery at Madrid (No. 334), the collection of the Duke of Westminster and the Academy of Vienna (No. 304); and there were also versions of the same composition in the Lucien Bonaparte collection (engraved by Carattoni) and the Coesveldt collection (etched by F. Joubert). A copy of the head of St Joseph was formerly shown in the Pinakothek at Munich (No. 1071).

ANDREA DEL SARZO

(AFTER)

36. ST SEBASTIAN

*Am. 20. 11. 1896
1916 (90)*

HALF-LENGTH of the youthful Saint, who is draped in a grey-blue mantle and holds an arrow in his right hand and a palm branch in his left. The figure is relieved against the blue sky.

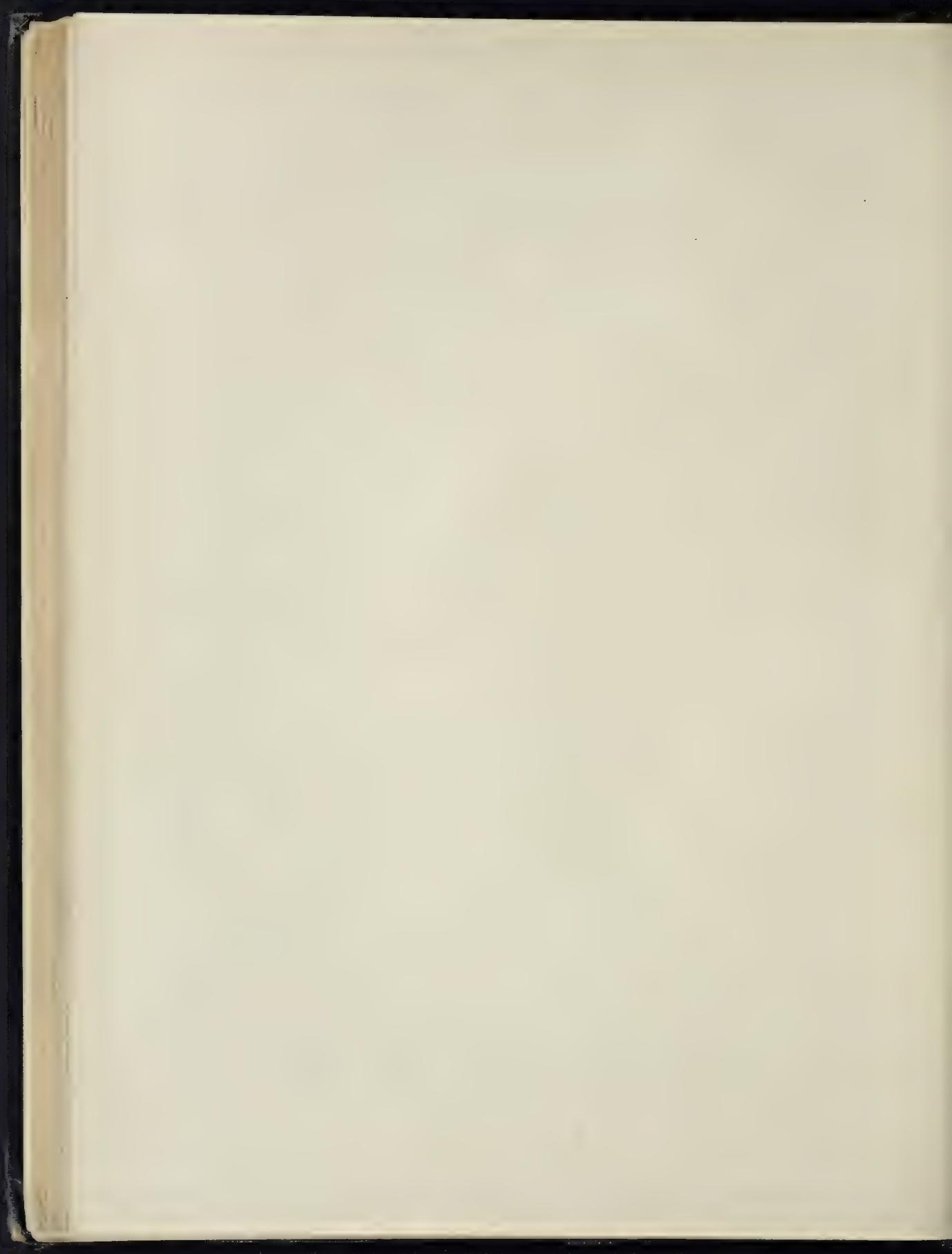
*Panel, 32 $\frac{7}{8}$ in. by 24 in. (0·833 m. by 0·608 m.)
Doughty House, Octagon Room, No. 59.
Photo Anderson 18504.*

THIS is an old copy of a picture, which, according to Vasari (v, 54), Andrea del Sarto executed towards the end of his life for the Brotherhood of St Sebastian in Florence. ("Essendo dopo Andrea in questi suoi ultimi anni molto famigliare d'alcuni che governavano la Compagnia di San Bastian, che è dietro a' Servi, fece loro di sua mano un San Bastiano dal belllico in su tanto bello, che ben parve che quelle avessero a essere l'ultime pennellate ch' egli avesse a dare.") In his notes to Vasari Bottari states that the original subsequently came to the Palazzo Pitti; but it has disappeared from there long ago and cannot now

be traced. The composition of the Pitti picture is, however, known from an engraving (reversed) by Cosimo Mogalli. Besides the picture in this collection several other versions of the composition are known, e.g.:

- (1) Corsham Court, Lord Methuen. Bought by the Rev J. Sanford at Florence about 1831, and believed by him to be the original. (Vasari, v, 54 n. 2; Guinness, *op. cit.*, p. 90.)
- (2) Florence, Palazzo Ginori (Crowe and Cavalcaselle, *op. cit.*, iii, 579; Guinness, *op. cit.*, p. 89 sq.)
- (3) London, Mr T. Humphry Ward.
- (4) Vicenza, Museo Civico.





ANDREA DEL SARTO

(AFTER)

37. MADONNA AND CHILD WITH ST JOHN THE BAPTIST

THE Virgin, who wears a pink robe, a purple mantle lined with scarlet, a white scarf and an orange head-dress, is seated on a green cushion on the ground, and seen full-face. She supports with her right hand the Infant Christ, who sits on her lap, turning his head with a smile towards the spectator. To the left kneels the little St John, in grey fur coat, and scarlet mantle, his hands crossed in front of his breast; in his right he holds a cross. Behind the figures a large yellow brown rock, to the left of which a verdant landscape is seen.

Panel, 39 $\frac{1}{4}$ in. by 29 $\frac{5}{8}$ in. (0.995 m. by 0.751 m.)

Doughty House, Museum, Billiard Room.

INSCRIBED at the back "No. 1249 du C." As in the case of the "Nativity," by Perino del Vaga (No. 71), this probably refers to one of the catalogues of the Fesch collection, which the present writer has been unable to consult. The picture is accurately described under No. 975 in vol. iv, p. 236, of Georges's Catalogue of the Fesch Collection (Rome, 1845), and is entered under No. 677 in the *Catalogue des tableaux composant la Galerie de feu son éminence le Cardinal Fesch*, Rome, 1841.

An old copy of the "Madonna del Fries" now in the collection of Mr Leopold de Rothschild in London (Reinach, *Répertoire de peintures*, i, 223). Another copy is in the Hermitage at St Petersburg (not now shown, lithographed by E. Robillard). The composition is also engraved (in reverse) by Gaetano Vascellini, after a picture belonging to "gl' Illustrissimi Signori Fratelli Vernaccini."

ANDREA DEL SARZO

(AFTER)

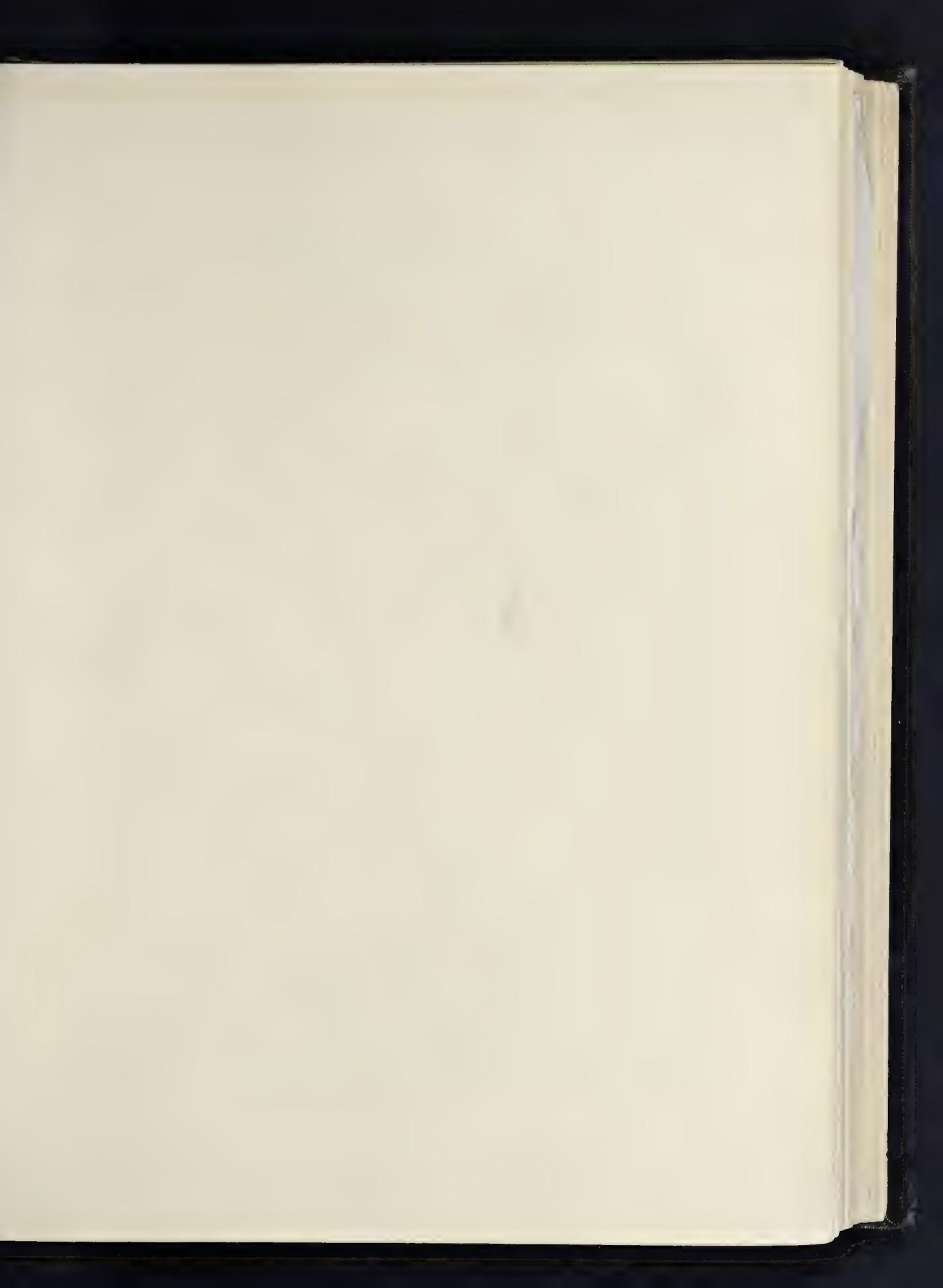
38. MADONNA AND CHILD WITH ST JOSEPH AND THE LITTLE ST JOHN

THE Virgin, almost in profile to the right, in pink robe, a transparent scarf and green blue mantle, is kneeling on the ground in front of the Infant Christ, who is sitting on a white cloth, turning his head to the left, and looking up to his mother. Behind him the little St John is seen, clad in skins. To the left, behind the Virgin, St Joseph, in pale purple tunic and yellow mantle, is seated, leaning his arm against a rock. Further back, a grey ruined building. Pale blue mountains in the distance standing out against the evening sky.

Panel, 23½ in. by 19 in. (0·596 m. by 0·483 m.)
Doughty House, Museum.

ACCORDING to an inscription at the back of the picture, it comes from the Pecori Palace in Florence.
An old copy, on a reduced scale, and with some variations, of the picture painted by

Andrea for Zanobi Bracchi, and now in the Palazzo Pitti (No. 62). Another copy is in the Budapest Gallery; yet another was formerly in the Schönborn collection at Pommersfelden.





Sto 30.

BACCHIACCA

(FRANCESCO D'UBERTINO, called IL BACCHIACCA)

BORN in Florence on March 1, 1494; died in that city on October 5, 1557. Pupil of Perugino; influenced by his friend Andrea del Sarto, and in general an eclectic artist, not, however, devoid of talent.

Bibliography: Morelli, "Italian Painters," i, 101-113.
Vasari, ed. Milanesi, vi, 454, n.i.
B. Berenson, "Florentine Painters," pp. 108-110.
"Drawings of the Florentine Painters," i, 300-302.

39. THE HOLY FAMILY WITH THE LITTLE ST JOHN

THE Virgin, who wears a pink robe with yellow sleeves, a blue mantle lined with green, and a green-blue head-cloth touched with highlights, is kneeling on the ground, placing her left hand on the shoulder of the little St John, who kneels in adoration of the Infant Christ. The latter is seated on a fold of his mother's mantle, and raises a pomegranate in his left hand. To the right is seen St Joseph, in violet tunic and blue under-habit, embroidered with gold. The figures are relieved against a screen of foliage; to the left a blossoming rose tree, on the right a pomegranate tree. In the extreme foreground, a deflorate dandelion, a columbine in blossom, and a wild strawberry plant with flowers and fruit.

Panel, $47\frac{7}{8}$ in. by $34\frac{7}{8}$ in. (1.214 m. by 0.885 m.)
Doughty House, Entrance Lobby to Long Gallery.
Photo Gray 28976.

Inscribed at the back, "Dalla Galleria Legnano." B. Berenson (*Florentine Painters*, p. 109).
First recognized as a work of Bacchiacca by
Morelli, who assigns it to the last period of the
artist's activity (*op. cit.*, i, 109).

Milan Comm.
Arturo Brevia
(By E. Ambrosini)
1960

BACCHIACCA

40. THE CRUCIFIXION

Bacchiacca
CHRIST, round whose hips is a pale purple drapery, is seen nailed to the Cross, in the foreground of an undulating landscape, painted in large brown masses. In the near middle distance to the left, some horsemen; to the right, the Marys, and St John. Distant green-blue mountains; green-blue sky with clouds.

Panel, arched top; 64 $\frac{3}{8}$ in. by 46 $\frac{3}{4}$ in. (1'633 m. by 1'186 m.)
Doughty House, Museum, Lower Octagon Room.
Photo Gray 29033.

Berenson, *loc. cit.*

41. THE LAST SUPPER

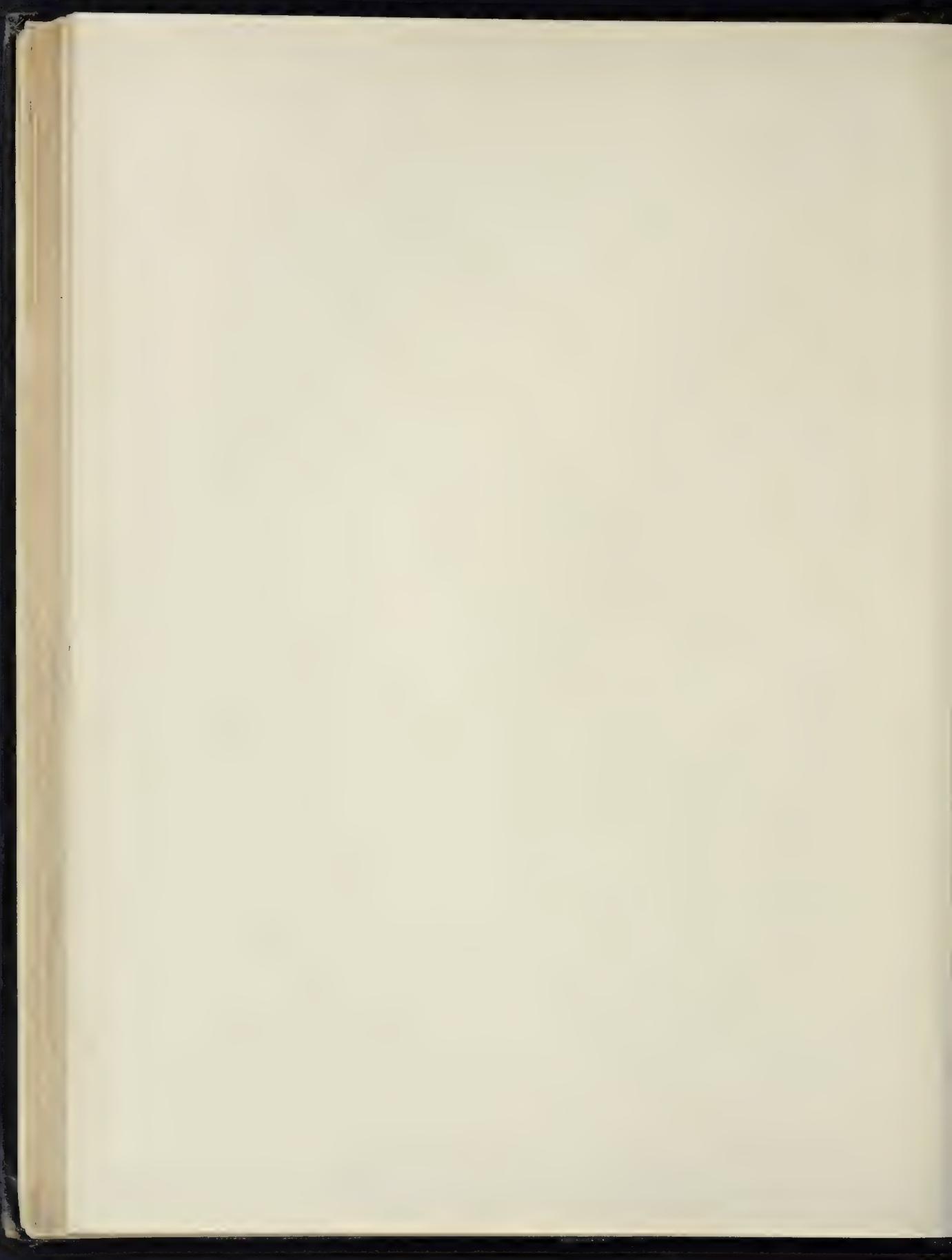
An. Fally, Memphis,
Dec. 1958
COPIY, with some variations, of the engraving by Marcantonio (B. 26). In the present picture there are no columns in the opening at the back; the landscape seen through this opening is different, and shows a representation of the Agony in the Garden; a few other but insignificant differences also exist between the two compositions. The colouring is very light; the walls of the room are greenish-grey, and the bright colours of the dresses are effectively set off against them. The landscape is painted in a greenish tone, and has an orange glow on the horizon.

Panel, 31 $\frac{1}{2}$ in. by 58 in. (0'792 m. by 1'47 m.)
Doughty House, Museum, Billiard Room.
Photo Gray 29014.

Berenson, *loc. cit.*
(I am not satisfied that this is the work of Bacchiacca.—H.C.)



No. 40



PONTORMO

(JACOPO CARRUCCI DA PONTORMO)

BORN at Pontormo (near Empoli) on May 25 (or 26), 1494; buried at Florence on January 2, 1557. Studied under Leonardo da Vinci, Mariotto Albertinelli, Piero di Cosimo, and Andrea del Sarto; influenced by Michelangelo. Pontormo is a draughtsman of immense skill and with great feeling for the beauty of line, but in his subject compositions he soon came to use his powers for the purposes of a rather empty rhetoric. His portraits are

mostly excellent productions in a calm and dignified style.

Bibliography: Vasari, vi, 245-295.

Morelli, "Italian Painters," i, 128-130.

B. Berenson, "Florentine Painters," pp. 174-177.

Idem, "Drawings of the Florentine Painters," i, 306-

327.

F. Goldschmidt, "Pontormo, Rosso und Bronzino" (Leipzig, 1911).

42. MADONNA AND CHILD WITH SAINTS

THE Virgin, in green under-dress (of which the sleeves are seen), pink robe and blue mantle and head-dress, is seated on the ground resting her right hand on an open book and clasping with her left the naked Infant Christ, who kneels clinging affectionately to her. Behind this group, to the right, are seen St Joseph at work, speaking to the boy St John, and St Elisabeth. Buildings in the distance.

Canvas, 50 in. by 40 in. (1.268 m. by 1.016 m.)

St Paul's Churchyard.

Photo Gray 31563.

SEVERAL versions of this composition are known. The prototype is perhaps that in the Pinakothek at Munich (No. 1090; signed according to F. Goldschmidt, *op. cit.*, p. 47); other versions are to be found in the Galleria Feroni at Florence (No. 117); at Hamp-

ton Court (No. 77-193); in the collection of Mr Vernon Watney at Cornbury Park, Oxford; in a private collection at Berlin, and in the Boston Museum (ascribed to Alessandro Allori and bearing the date 1561).

Anon. sale.
1928 (157)

SALVIATI

(FRANCESCO DE' ROSSI, known as CECCHINO SALVIATI)

BORN at Florence in 1510; died at Rome on November 11, 1563. Active principally in Florence and Rome; also for short periods in Venice and France. For some time in the pay of Cardinal Salviati, hence his "sobriquet." Studied under Giuliano Bugiardini, Baccio Bandinelli, Raffaello da Brescia, and Andrea del Sarto. Largely

influenced by Michelangelo; modified his colouring after contact with the Venetian School.

Bibliography: Vasari, vii, 5-47.

C. Gamba, in "Rassegna d'arte," vol. ix (Milan, 1909), 4 sq.

H. Voss, in "Zeitschrift für bildende Kunst," ser. ii, vol. xxiv (Leipzig, 1911-12), pp. 41-44.

43. PORTRAIT OF A YOUNG MAN

BUST of a young man with light brown hair and moustache. He wears a black dress with gold buttons, and a white collar embroidered with blue; in his black cap, embroidered with gold, he has a white ostrich feather. Grey-brown background.

Canvas, 18 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in. (0·46 m. by 0·368 m.)

Doughty House, Octagon Room, No. 58.

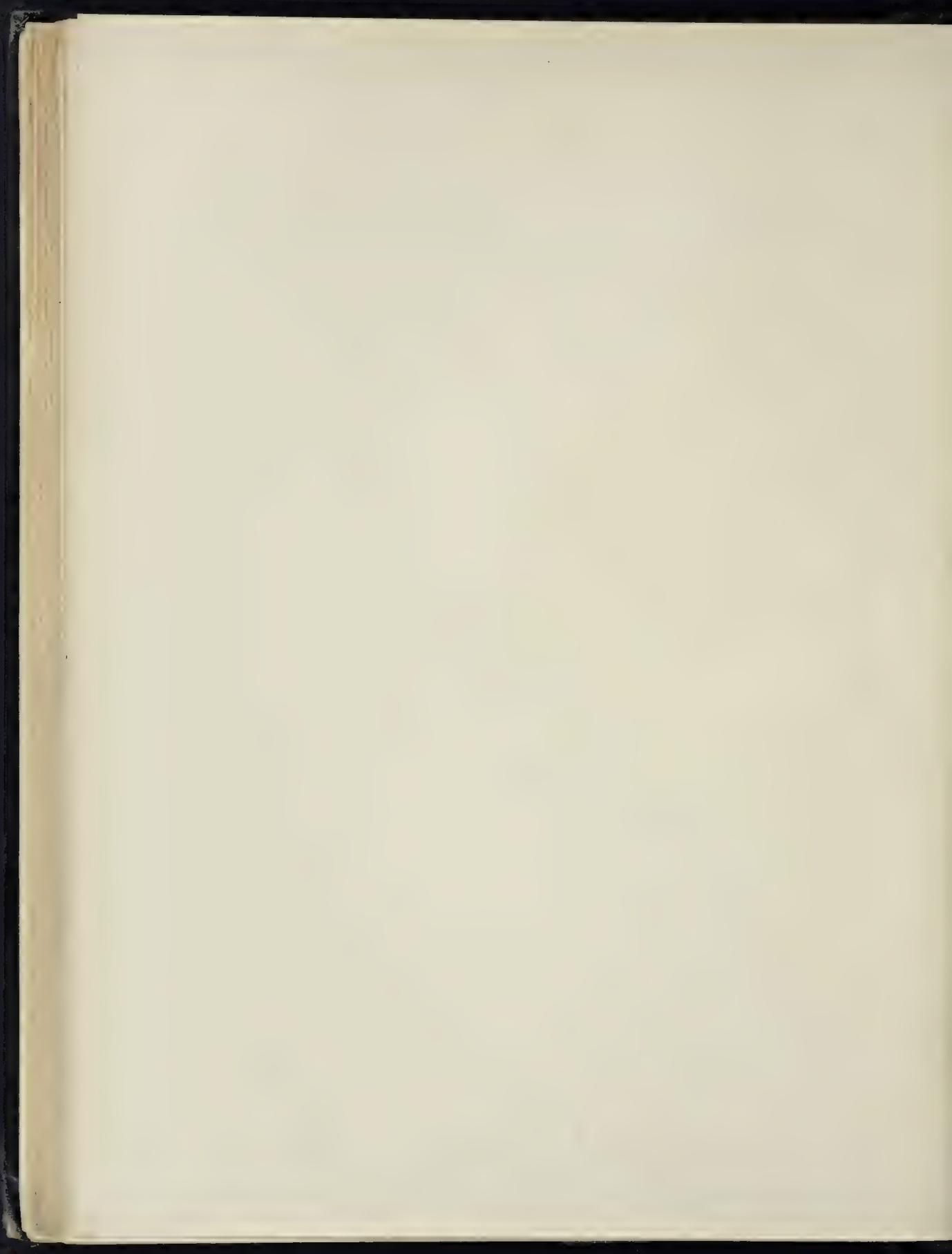
Photo Gray 29005.

HITHERTO ascribed to Moroni, this picture, as regards drawing, modelling, scheme of colour and handling, finds its exact counterpart in certain portraits by Francesco Salviati, e.g., those in the Uffizi

(No. 1256), in the Corsini Gallery at Florence (No. 127), and in the Naples Museum (the so-called portrait of the Cavaliere Tibaldo, by Raphael).



No. 13.



FONTEBUONI

(ASTASIO OR ANASTASIO FONTEBUONI)

BORN at Florence in 1590; died in that city in 1626. Pupil of Domenico Cresti da Pasignano. Active in Florence and Rome.

Bibliography: *F. Baldinucci, "Notizie dei professori del disegno," ed. Ranalli, vol. iv (Florence, 1846), pp. 333-336.*

44. ST JOHN THE BAPTIST

THE youthful Saint is seated, naked, on a rock, on which a grey cloth is spread. In his raised right hand he holds a piece of paper, on which are the remains of the inscription: ECCE AGNUS DEI. Behind him, a large rock, to the right of which a glimpse of a wooded and mountainous landscape is obtained.

Panel, 11 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in. (0.298 m. by 0.216 m.)

Doughty House, Octagon Room, No. 73.

Hitherto ascribed to Schidone.

A copy or a replica of the little picture by Fonte-

buoni, given by the artist to the Grand Duke Cosimo II, and now in the Uffizi (No. 1186).

Castello Sforzesco
25.1.1912 (3)
31. April 1912

FLORENTINE SCHOOL

(SEVENTEENTH CENTURY)

45. JUDITH

THREE-QUARTER length of Judith, seen full face, holding a scimitar in her right hand, and resting her left on the head of Holofernes, which is held by an old woman hardly seen in the background. The neck and breast of Judith are bare; her dress is blue with a white skirt, and an orange-brown mantle, with striped scarf round waist. Red curtain on left, behind.

*Canvas, Octagonal, 50 in. by 39 in. (1.27 m. by 0.99 m.)
St Paul's Churchyard.*

III. SCHOOLS OF UMBRIA AND THE MARCHES







ALLEGRETTO NUZI

BORN at Fabriano, where he died late in September or early in October, 1373, according to the local chroniclers, aged 79. Matriculated in the painters' guild at Florence in 1346; active chiefly at Fabriano. Influenced especially by Bernardo Daddi. His refined sense of decorative beauty and the suave nobility of his figures, give his art a great charm. Bibliography: Crowe and Cavalcaselle, "Italian

Painters," 1st ed. ii, 193-198; 2nd ed. iii, 176-181.
A. Colasanti, "Note sull'antica pittura fabrianese" in "L'Arte," ix (1906), 263-277.
B. Berenson, "Central Italian Painters," pp. 131 sq.
A. Zongbi, "Allegretto Nuzi morto a Fabriano nel 1373" in "Le Marche," fasc. i-ii, 1908, as quoted in "Rassegna bibliografica dell'arte italiana," xi (1908), 212.

46. CORONATION OF THE VIRGIN (TRIPTYCH)

CENTRAL COMPARTMENT

THE Virgin, in pale blue tunic and pink mantle, and a transparent veil, is seated, her hands crossed in her lap. Christ, in blue tunic, yellow undersleeves and yellow mantle, lined with white, is placing the jewelled crown on the Virgin's head. All the dresses have gold ornaments. Four angel musicians kneel at their feet on the pink ground, the two outermost in green, the two innermost in blue tunics. Red background, with dark green and gold ornaments. Tooled gold nimbi.

LEFT WING

Group of Saints. In the front row, to the right, St Francis in grey habit, a red book in his right hand; to the left, St Bartholomew in green-blue tunic with gold embroideries round his neck and wrists, and white mantle, lined with red, holding a knife in his right hand and a large brown book in his left. Behind St Francis, a small figure of the Donor in white, introduced by a bearded Saint. Seven other Saints are represented in this compartment, among them David, Stephen, Sylvester (?) and George (?). Tooled gold nimbi.

RIGHT WING

Group of Saints. In front, to the right, St Peter in blue tunic and yellow mantle, the golden key in his right hand, a dark book in his left. To the left, St John the Baptist in a skin tunic, and a green mantle, lined with red, holding in his left hand a scroll, on which is written "Ecce Agnus Dei. Ecce qu." Behind these, eight other Saints, among whom Moses, Noah and an Evangelist can be recognized. Tooled gold nimbi.

All panels, with tops in the shape of pointed arches; central compartment, $6\frac{7}{8}$ in. by $40\frac{1}{8}$ in. ($1\cdot67$ m. by $1\cdot018$ m.); side compartments, $5\frac{1}{2}$ in. by $18\frac{3}{4}$ in. ($1\cdot305$ m. by $0\cdot475$ m.). The frame ends in pointed gables, each containing a painted figure (bust) in a trefoil space, *viz.*, in the centre the Eternal (almost obliterated) and on the wings an angel. This triptych is now dismembered; the central compartment hangs in the Museum at Doughty House, and the side compartments in the Smoking Room (Nos. 19 and 28).

Tempera.

Photo Anderson 18471.

THIS picture was ascribed to Bernardo Daddi by Prof. O. Sirén ("Alcune opere sconosciute di Bernardo Daddi" in *L'Arte*, viii [1905], 281), who compared it with a "Coronation" by that master in the magazine of the Uffizi. This last work certainly proves how greatly Allegretto Nuzi was indebted

to Daddi; but the types and the design in the present triptych also clearly show the individual characteristics of Allegretto's style. It is assigned to him by Mr Berenson (*op. cit.*, p. 132), and Mr Langton Douglas (in Crowe and Cavalcaselle, *Italian Painters*, 2nd ed. iii, 181, n. 1).





GIOVANNI FRANCESCO DA RIMINI

TWO works by this artist are dated 1459 and 1461 respectively; at this period he was still active in Bologna. He is known to have been dead by December, 1470. He was a scion of the Umbrian School, as may be seen from the affinity which his works show to those of e.g. Matteo da Gualdo and Benedetto Bonfigli. Bibliography: G. Ricci, "Giovanni Francesco da Rimini," in "Rassegna d'arte," ii (Milan, 1902) 134 sq. Idem, "Ancora di Giov. Francesco da Rimini," *ibid.* iii, 69 sq. Idem, "Spigolature," *ibid.* vii, 102 sq. C. Gamba, "Corrieri artistici-Firenze," *ibid.* iv, 110. G. Cagnola, "Una nuova opera di Giovanni Fran-

cesco da Rimini," *ibid.* v, 127.
Idem, "Un altro dipinto di G. Francesco da Rimini," *ibid.* viii, 179.

Mary Logan Berenson, "Ancora di Giovanni Francesco da Rimini," *ibid.* viii, 53 sq.
Eadem, "Un quadro di Giovanni Francesco da Rimini al Louvre," *ibid.* viii, 162.
C. Grigioni, "Giovanni Francesco da Rimini e Giovanni Grassi," in "Rassegna bibliografica dell' arte italiana," x (Ascoli-Piceno, 1907), 173-177.
G. Gronau, "Di altri Giovanni da Rimini pittori," *ibid.* xi, 37-40.
B. Berenson, "Central Italian Painters," pp. 175 sq.
F. M. Perkins, "Un' altro dipinto di Giovanni Francesco da Rimini," in "Rassegna d'arte," x, 114.

47. THE ALMIGHTY BESTOWING THE HOLY SPIRIT

GOD the Father, in white tunic over a blue under-habit, and a pink mantle lined with yellow, is seen imparting the benediction, while the Holy Spirit in the shape of a white Dove descends towards the right. On either side of the Almighty an angel in dark-green tunic with gold embroidery round the neck and wrists and gold sashes. Both have large orange wings. Further back, four other figures of angels in pink and blue are partly seen. Deep blue background. The picture is encircled by a dark green laurel wreath. The Dove is figured as in front of the latter, and is partly an inset in the frame.

Lorenzo Rafael Valls,
London, 1926
(Stolen Aug. 1926)

Panel, $11\frac{7}{8}$ in. by $11\frac{7}{8}$ in. (0.302 m. by 0.302 m.)

Tempera.

Doughty House, Smoking Room, No. 15.

Photo Gray 28975.

EVIDENTLY the top piece of some *Ancona*, the main portion of which showed the Annunciation; but no such picture by Giovanni Francesco da Rimini has as yet been identified. The attribution to this artist was first proposed by Mrs Berenson (in *Rassegna d'arte*, vii, 54), and is fully warranted by the facial types, the char-

acteristic staring eyes, the scheme of colour, the folds of drapery, etc.

B. Berenson, *op. cit.*, p. 176.

Another hitherto unrecorded painting of the same subject by Giovanni Francesco (of different composition and larger size) was in 1912 in the possession of Messrs Dowdeswell.

PIERO DELLA FRANCESCA

(SCHOOL OF)

BORN at Borgo San Sepolcro about 1415-20, died in that city in 1492. Pupil of Domenico Veneziano. Active at Florence, Loreto, Rimini, Rome, Arezzo, Borgo San Sepolcro, Urbino, etc. His importance for the technical development of Italian painting is great owing to his achievements in linear and aerial perspective; while the hieratic grandeur which characterizes his art and his marvellous gifts as a colourist combine to make him an artist of rare fascination.

Bibliography: Croce and Cavalcaselle, "Italian Painters," 1st ed. ii, 526-555.

B. Berenson, "Central Italian Painters," pp. 225-227.
F. Witting, "Piero dei Franceschi," Strassburg, 1898.
G. Gronau, "Piero della Francesca oder Piero dei Franceschi?" in "Repertorium für Kunsthissenschaft" xxiii (Berlin, etc., 1900), 392-394.
W. G. Waters, "Piero della Francesca" (London, 1910).
C. Ricci, "Pier della Francesca" (Rome, 1910), ("L'opera dei grandi artisti Italiani," 1).

48. THE PRESENTATION IN THE TEMPLE

THE Virgin in red robe with slashed sleeves and over-dress of green and gold brocade, a blue mantle and white transparent veil stands in an open-air chapel in front of the altar. She grasps her mantle with her right hand and extends her left towards the Infant Christ, who is being held by St Simeon standing opposite the Virgin, in white tunic, red over-dress lined with green and a striped white and green turban. The Child holds a bird in his left hand and stretches his right towards his mother. Behind the Virgin stands St Joseph in green tunic, pink mantle shot with blue, and yellow lining, holding a dish in his hands. Near him are seen the head and shoulders of a man, in deep red. Behind St Simeon two other men in red and green, and part of a female figure in deep red mantle. Polychrome architecture.

Canvas, 70½ in. by 53½ in. (1·78 m. by 1·356 m.)
Tempera.

Doughty House, Museum.

Photo Anderson 18458 (Marziale).

EXHIBITED at the Burlington Fine Arts Club, Umbrian Exhibition, 1909-10, No. 46. This picture was once assigned to Marco Marziale, and Mr Berenson, as quoted in the Illustrated Catalogue of the above-

mentioned Exhibition (p. 38), considers it "to be of provincial Venetian origin and to have nothing to do with Piero della Francesca."

In the opinion of the present writer, the affinity to Piero's style is, however, clearly seen in the



types, forms and proportions of the figures, their solemn expression, the folds of drapery, the architecture, etc.¹

Count U. Gnoli ("La pittura umbra alla Mostra del Burlington Club," in *Rassegna d' arte umbra*, i, Perugia, 1910, 45 sq. and "L' art Italien aux expositions de Londres en 1910," in *Revue de l'art Chrétien*, lx, Paris, 1910, p. 320), has ascribed this painting to Lorentino d' Arezzo, who was a pupil and imitator of Piero, and according to Vasari (ii, 499) the one who completed the works left unfinished by his master.²

The paintings by Lorentino at Arezzo offer certainly some, if not conclusive, evidence in favour of the last attribution.

The name of Fra Carnevale—at one time the reputed author of the "Madonna and Saints," in the Brera (No. 510), from the school of Piero—has also been connected with the present work; but since it has now been established that we know nothing of his character as an artist—not even that he was an imitator of Piero³—there is no valid reason for such an ascription.

¹ The latest specialist on Marco Marziale, Dr B. Geiger, also refuses to accept the attribution to that master and gives the picture to a Modenesse painter under the influence of Piero ("Marco Marziale und der sogenannte nordische Einfluss in seinen Bildern," in the Berlin *Jahrbuch*, xxxiii, 132, n. 1).

² Compare on this artist A. Del Vita, "Nuovi documenti," etc. in *Rassegna d' arte*, xi (Milan, 1911) 168 sq. and "Angelo di Lorentino d' Arezzo," *ibid.* x, 196-8.

³ Compare W. Bombe, in Thieme and Becker, *Allgemeines Lexikon der bildenden Künstler*, vi, 20.

GIOVANNI SANTI

(SCHOOL OF)

BORN at Colbordolo, near Urbino, about 1435; died in Urbino on Aug. 1, 1494. Active in Urbino and its neighbourhood. Influenced by Piero della Francesca, Melozzo da Forlì and Justus van Ghent. A provincial painter of quite respectable attainments, attracting through his gentle and serious nature.
Bibliography: J. D. Passavant, "Raphael d' Urbin et son père Giovanni Santi," Paris, 1860.

Crowe and Cavalcaselle, "Italian Painters," 1st ed.

ii, 579-599.

A. Schmarsow, "Giovanni Santi, der Vater Raphaels (Berlin, 1887).

B. Berenson, "Central Italian Painters," p. 243 sq.

E. Calzini, "La Galleria annessa all' Istituto di belle arti di Urbino," in "L'Arte," iv (Rome, 1901), 372-377.

49. THE ANNUNCIATION

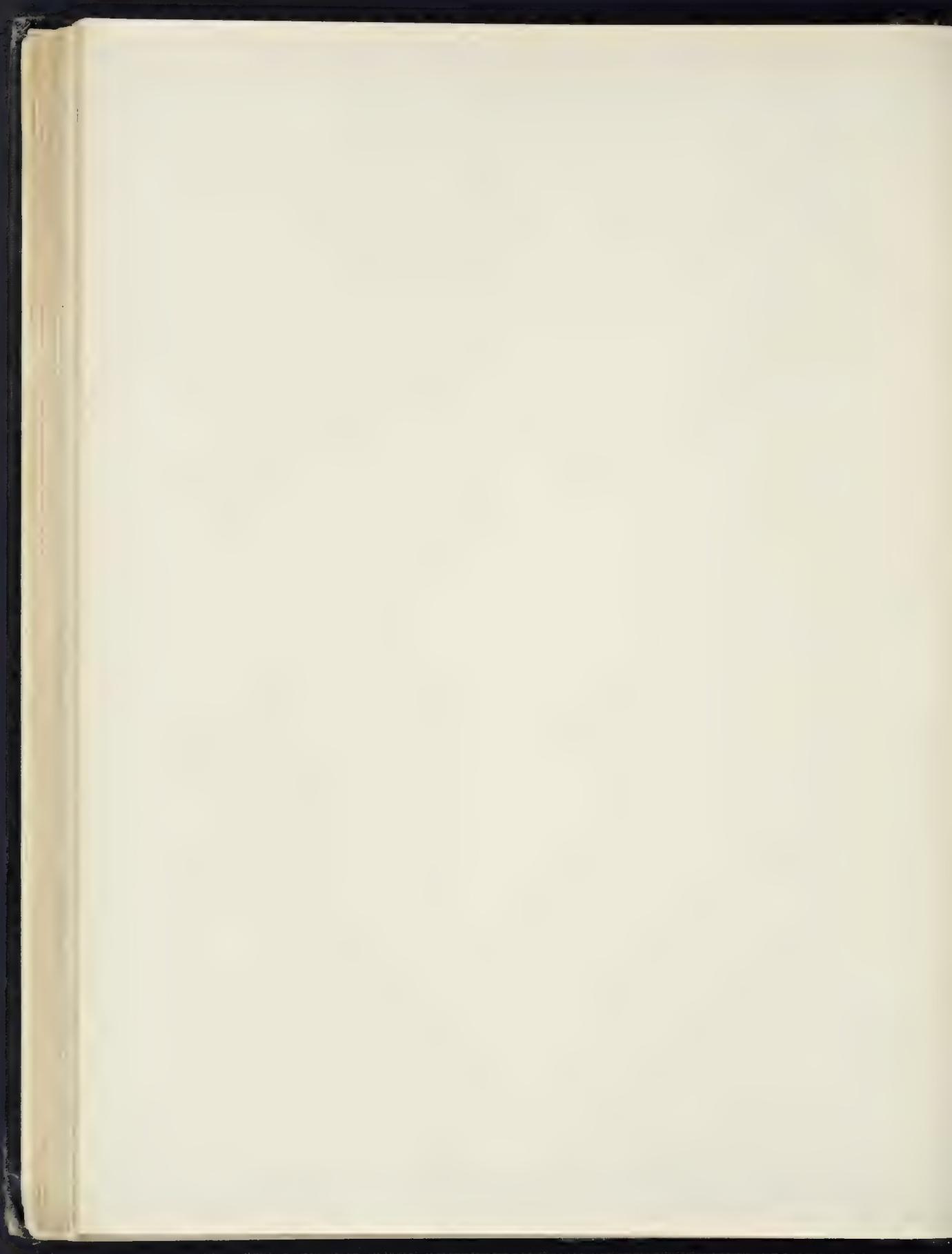
THE Virgin is kneeling in a portico in front of her house, her hands joined in prayer. She wears a crimson robe, a green-blue mantle lined with yellow, a transparent veil and a purple head-cloth, embroidered with gold, as are also the robe and mantle. To the left kneels the Archangel Gabriel, holding a lily in his left hand, and raising his right in salutation. He wears a light green robe, the slashed sleeves and front being of gold brocade; it is adorned with dark bands set with pearls and red stones. His mantle is green, shot with purple and lined with yellow. Above in a glory of golden rays a half-length of God the Father in gold brocade under-habit, blue tunic embroidered with gold and pink mantle lined with green and also embroidered with gold, is seen bestowing the Holy Spirit. He is surrounded by seraphs, with blue, green and pink wings.
Landscape background.

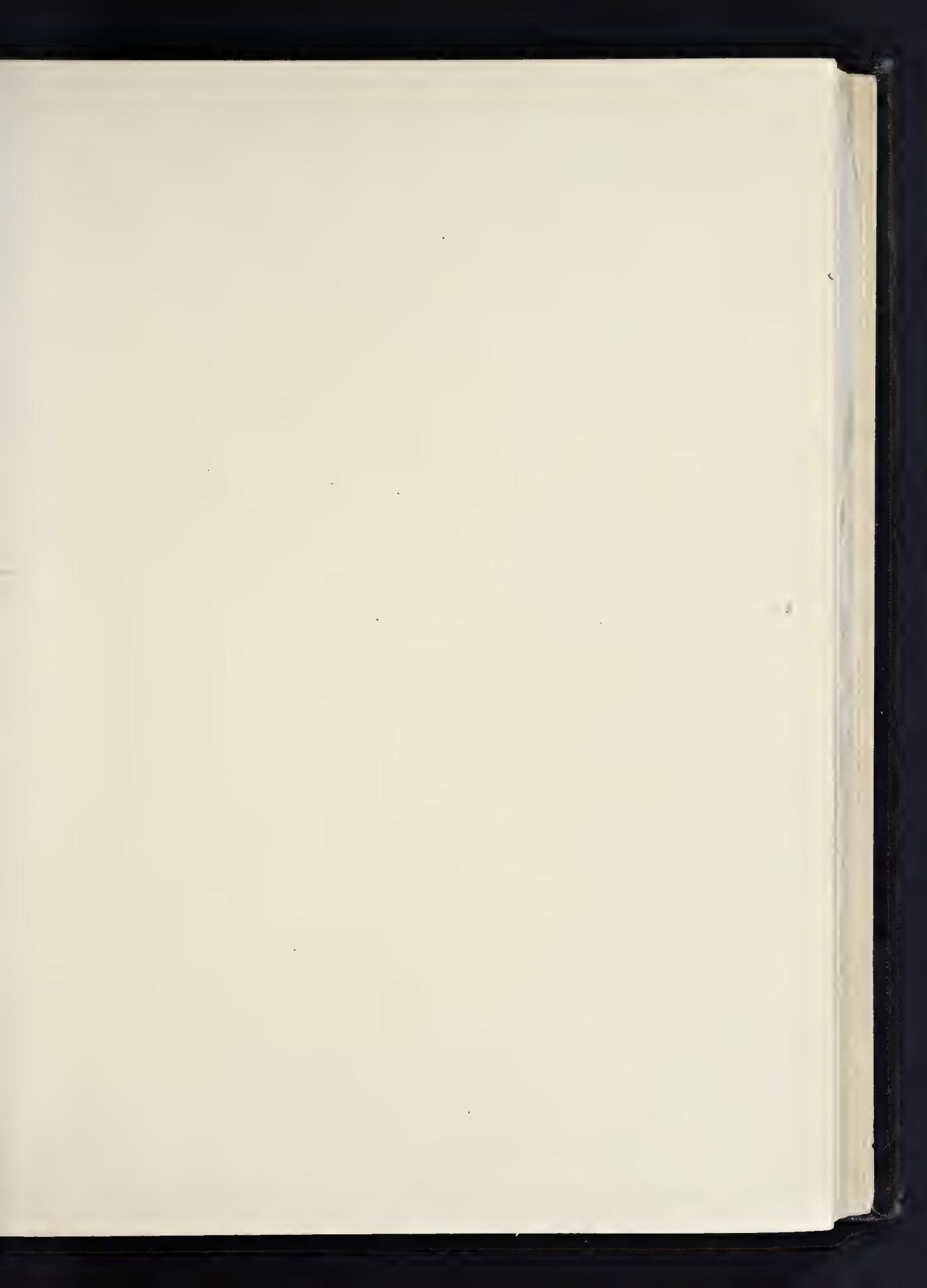
Canvas, 48 in. by 35½ in. (1·217 m. by 0·894 m.)
Doughty House, Entrance Lobby to Long Gallery.
Photo Gray 28977.

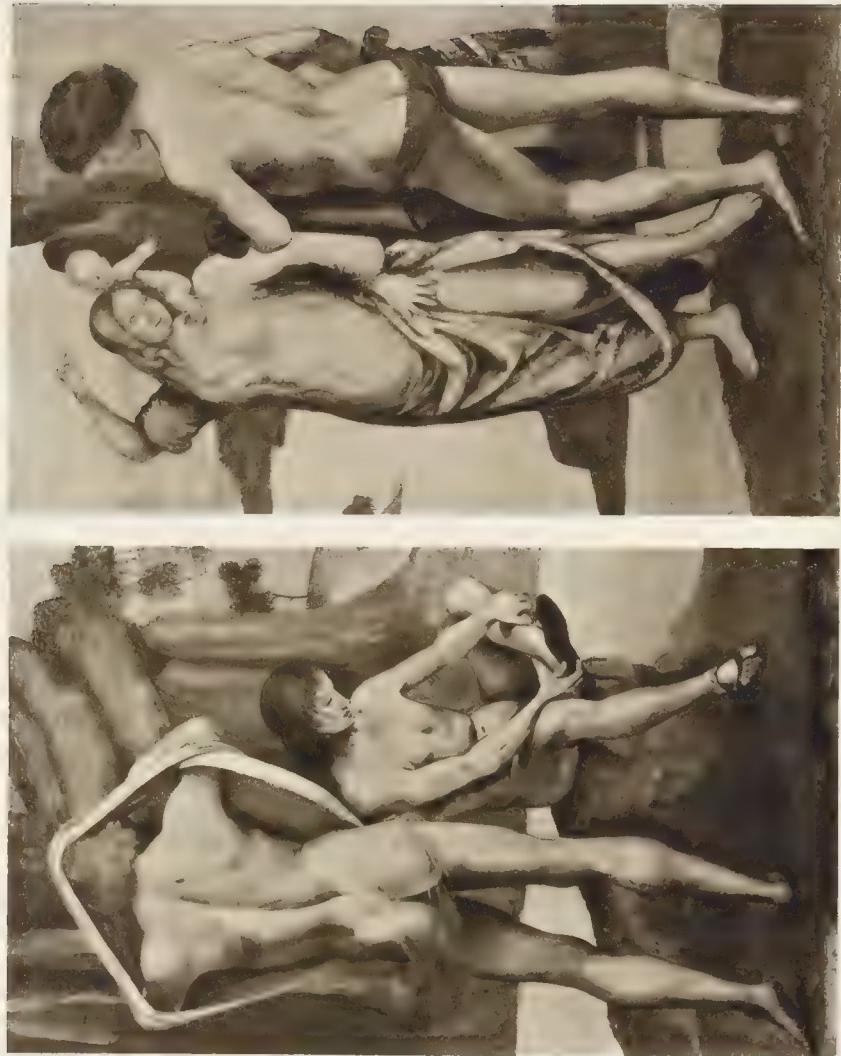
PURCHASED in 1900 for £400, from Sir J. C. Robinson.
The former tentative attribution to Cola dell' Amatrice cannot be sustained. The style reveals an artist who has felt the influence of Giovanni Santi—as seen e.g., in the folds of drapery, the hands, and the type of St Gabriel—and yet retains a certain individuality. The com-

position suggests an acquaintance with some Flemish "Annunciation" of the type known from the picture of the Burgundian School in the church of La Madeleine at Aix-en-Provence, reproduced in *L'Arte*, xi, Rome, 1908, p. 447. Perhaps the painter may have known such a model through the channel of Justus van Ghent.









Studies of the nude

LUCA SIGNORELLI

Luca Signorelli, between
1445 and 1523, Italian
Painter, Author, Sculptor.

"Portrait of Luca Signorelli," by
Giovanni Domenico Tiepolo,
1770, oil painting.
"Illustration of the school of Luca
Signorelli," London printery of the
Central Italian Club, 1893.
R. Bevan in "Central Italian Pictorial,"
M. Cattaneo, "Luca Signorelli," 1893.

OF THE NUDE

By J. R. Green

Part I.

Pt. I.

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to
to

the sea, in itself, was a natural
attraction, which has appeared a cluster
of small islands on each side of the strait
of Sicily, called the Egadi. Probably there was in the middle
of the sea such a faint stretch of land, as
to be capable of being crossed, so that the
voyage might be expected to be shorter.
The name of the islands is Egadi, which



LUCA SIGNORELLI

DIED at Cortona, his native city, between October 16 and December 8, 1523, according to Vasari, aged 82. Pupil of Piero della Francesca. Resided mostly at Cortona, but was also active in numerous other places (Rome, Orvieto, Florence, Monte Oliveto, etc.). Through his plastic effectiveness and monumental quality in designing the human figure and his powerful imagination, he anticipates Michelangelo.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. iii, 1-35.
R. Vischer, "Luca Signorelli und die italienische Renaissance," Leipzig, 1879.
"Exhibition of the work of Luca Signorelli and his School," London: printed for the Burlington Fine Arts Club, 1893.
B. Berenson, "Central Italian Painters," pp. 247-251.
M. Cruttwell, "Luca Signorelli," London, 1899.

50. STUDIES OF THE NUDE

PLATE VIII.

TWO full-length figures of men undressing on the bank of a river flowing between high brown rocks covered with grass. The one to the left is taking off his white shirt, and the other is removing his sandal. Distant view of landscape to the right. The general tone of the picture is a ruddy brown.

Panel, 27 in. by 16 $\frac{3}{4}$ in. (0.685 m. by 0.425 m.)

Doughty House, Smoking Room, No. 20.

Photo Anderson 18512.

COMPANION picture to No. 51. From the collection of Baron Marochetti. This and the following picture, which show the artist at his best, are obviously fragments of a larger composition. It has usually been assumed that this was a "Baptism of Christ," in view of the resemblance of these groups to those in Signorelli's painting of that subject in San Medardo at Arcevia, and also in the *gonfalone*, from the school of Signorelli, in the gallery at Città di Castello. To this Mr Fry has justly remarked (in *The Burlington Magazine*, xx, 72) that since these groups would have appeared in the middle distance of such a picture, this would have been of a very large size and some record of it ought to have been preserved. Now there exists a description, made by the Abate Galgano Bicchi, of a polyptych painted by Signorelli in 1498 for the chapel of St Christopher in the church of Sant' Agostino of Siena and now dismembered. In this description (reprinted in Vischer, *op. cit.*, p. 243, sq.) mention is made of a panel, containing "figure nude, ed altre, parte in atto di spogliarsi, ed alcune di vestirsi, vicino ad un fiume" serving as a background for the statue of St Christopher in the central compartment of the polyptych; and it seems very natural to connect the present fragments with this record. In the

light of the theory here advanced, the circumstance remarked on by Mr Fry, that each of these groups is excellently composed in itself, receives a natural explanation, as they would have appeared as almost independent compositions on each side of the statue of St Christopher. Probably there was in the middle of the panel nothing but a stretch of landscape, and thus it would be easier to understand how the two groups came to be separated from each other. The height, given by Bicchi, appears to be about 4 in. shorter than that of the present pictures; but where everything else agrees so well, one may perhaps suppose an error of measurement or transcription.

A figure, similar to the seated man, occurs in the background of Signorelli's "Madonna and Child" in the Pinakothek at Munich (No. 1561). Exhibited at the Burlington Fine Arts Club, Signorelli Exhibition, 1893, No. 10 (see also p. xi sq. of the catalogue) and Winter Exhibition, 1906, No. 21. Exhibited at the Grafton Galleries, Exhibition of Old Masters, 1911, No. 10 (reproduced in the Illustrated Catalogue, plate VIII).

B. Berenson, *op. cit.*, p. 250.

M. Cruttwell, *op. cit.*, p. 132.

H. F. Cook in *Les Arts*, August, 1905, p. 10.

LUCA SIGNORELLI

51. STUDIES OF THE NUDE

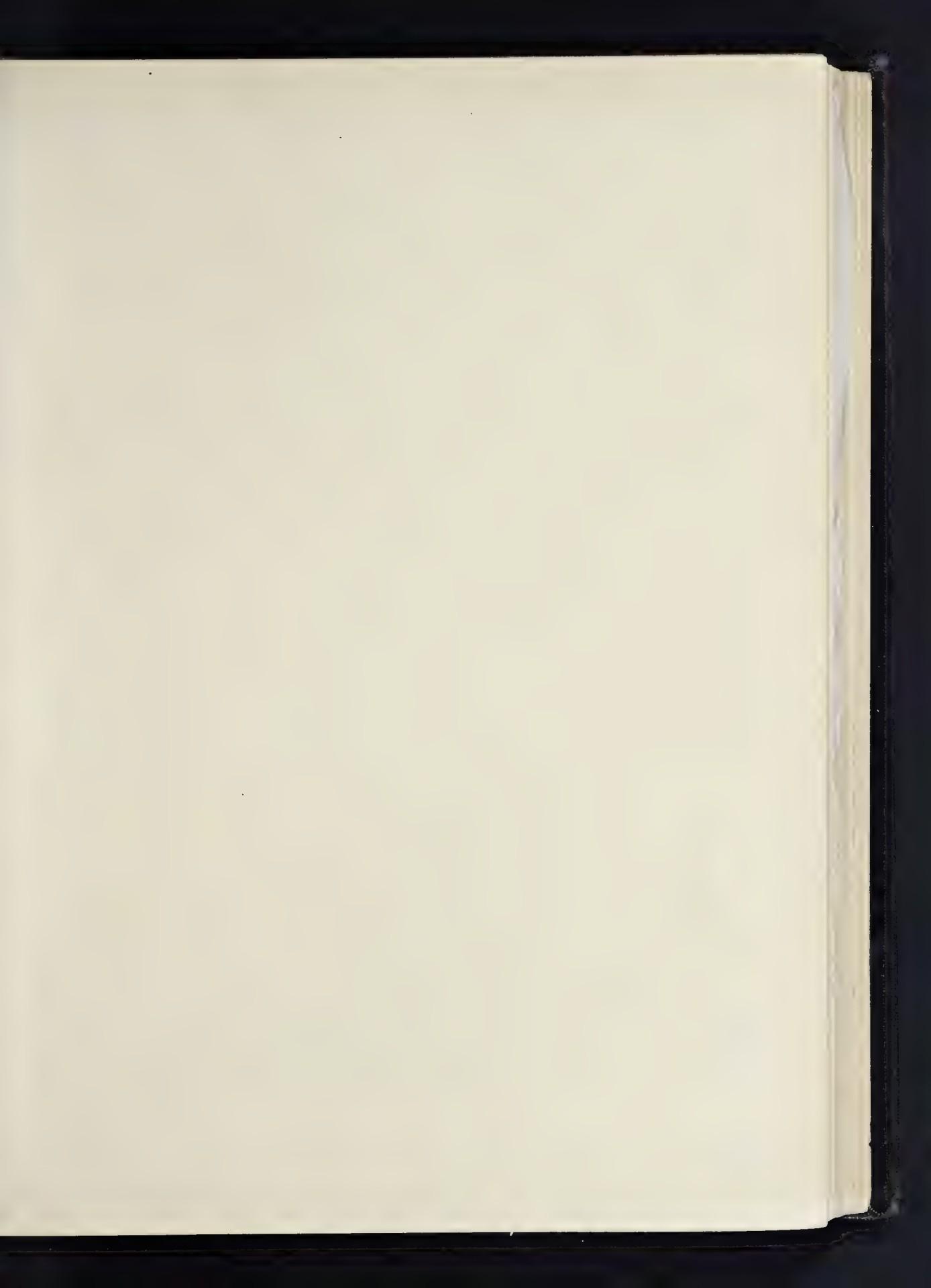
PLATE VIII.

A WOMAN, draped in a transparent pink robe, her flaxen hair floating round her, is carrying a child on her left shoulder. A man, nude, except for a red striped scarf round his hips, is standing with his back towards the spectator, holding a deep crimson drapery over his left arm. The figures are standing on the green bank of a river. On the other side of the river are high brown rocks. Light blue mountains in the distance. The whole picture is far more luminous in tone than its companion piece.

*Panel, 27 in. by 16 $\frac{3}{4}$ in. (0·685 m. by 0·425 m.)
Doughty House, Smoking Room, No. 29.
Photo Anderson 18513.*

C OMPANION picture to No. 50.
From the collection of Baron Marochetti.
Exhibited at the Burlington Fine Arts Club, Signorelli Exhibition, 1893, No. 11, and Winter Exhibition, 1906, No. 18.
Exhibited at the Grafton Galleries, Exhibition of Old Masters, 1911, No. 12 (reproduced in the Illustrated Catalogue, plate X).
The figure of the man is similar to that of Olympus

in Signorelli's "Pan," in the Kaiser-Friedrich Museum at Berlin (No. 79A); and the figure of the woman resembles that of St Catherine of Alexandria in a group of three Saints in the same gallery (No. 79), which is one of the wings of the polyptych painted by Signorelli for Sant' Agostino at Siena and of which the present picture may also have formed part (see the comments on the preceding picture).





Pl. 52.

LUCA SIGNORELLI

52. PORTRAIT OF NICCOLÒ VITELLI

BUST to right of a clean-shaven old man with white hair, wearing a black dress and cap.
Pale olive-green background; above, the letters N.V.

Panel, 18 in. by $14\frac{3}{4}$ in. (0·458 m. by 0·375 m.)

Doughty House, Octagon Room, No. 89.

Photo Anderson 18511.

ALATER copy of this portrait (with a background of sky and landscape and without the letters N.V.) is in the Palazzo Comunale at Città di Castello (reproduced in G. Magherini Graziani, *L'Arte a Città di Castello*, Città di Castello, 1897, text, p. 30).

The Vitelli family ruled at Città di Castello under the sovereignty of the Pope in the fifteenth and sixteenth centuries. The first to obtain this dominant position, after several unsuccessful attempts, was Vitellozzo Vitelli (d. 1462). His nephew, Niccolò Vitelli, rendered himself master of the

town through the massacre of the Fucci family. In 1474, he was besieged by Sixtus IV and Federigo, Duke of Urbino, but had to surrender and go into exile. Thanks to the support of the Florentines, he was, however, pardoned by the Pope, who made him governor of Campania. He died in 1486.

Vasari (iii, 390) states that Signorelli portrayed Niccolò, Paolo and Vitellozzo Vitelli in his frescoes in the Cathedral of Orvieto.

B. Berenson, *op. cit.*, p. 250.

M. Cruttwell, *op. cit.*, p. 132.

LUCA SIGNORELLI

53. THE CRUCIFIXION

THE three crosses are surrounded by a closely-packed crowd of soldiers, mounted and on foot, in many-coloured costumes, in which red is the predominant note. Christ, the thieves and the crosses are painted practically in brown monochrome. In the foreground, to the left, the fainting Virgin is being tended by two women, both dressed in green and purple; St John in dark blue tunic and red mantle lined with yellow, and a woman in orange robe and brown mantle, are standing close by. Further back, to the left, are seen a woman, in dark green robe and red mantle, and an old man in red tunic and brown mantle. Behind these figures a high green rock. To the right, in the foreground, a tree in full leaf; further back, purple-coloured buildings. Green-blue mountains in the distance. Green-blue sky with clouds.

*Panel, 28½ in. by 39½ in. (0·715 m. by 0·996 m.)
Doughty House, Octagon Room, No. 70.
Photo Gray 29025.*

ACQUIRED from Sir J. C. Robinson
about 1894.
Exhibited at the Burlington Fine Arts Club, Signorelli Exhibition, 1893,
No. 15 (see also p. xvii of the catalogue).

B. Berenson, *op. cit.*, p. 250.

A very similar group is found in the background of the Deposition of 1502 in the Cathedral at Cortona (reproduced in Cruttwell, *op. cit.*, plate facing p. 10).



Sp 53.







Three figures in a classical setting

107

PERUGINO

SCHOOL OF

(VANNUCCI, called PIETRO PERUGINO)

WING OF CHRIST



PERUGINO

(SCHOOL OF)

(PIETRO VANNUCCI, called PIETRO PERUGINO)

BORN at Città della Pieve about 1446; died of the plague at Fontignano in February or March, 1523. Probably pupil of Fiorenzo di Lorenzo. Active principally at Florence and Perugia, but also in many other places, among them Rome and Venice. Perugino's chief distinction lies, perhaps, in his power of creating quiet, but wonderfully rich harmonies of line and space; his endeavours in this direction were

taken up and carried further by Raphael—the greatest among his very numerous pupils.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. iii, 170-255.

B. Berenson, "Central Italian Painters," pp. 217-223.

G. C. Williamson, "Pietro Vannucci, called Perugino," London, 1900.

F. Knapp, "Perugino," Bielefeld and Leipzig, 1907.

54. THE SCOURGING OF CHRIST

In an open arcade, showing three arches, Christ is standing bound to a red marble column; round his hips is a blue cloth. Two men with fantastic helmets, one naked, the other wearing only a pink loin-cloth, are scourging him. The architecture is polychrome. Green and blue hills in the distance.

Panel, 22 in. by 18½ in. (0·56 m. by 0·472 m.)

Doughty House, Octagon Room, No. 43.

Photo Anderson 18475.

ACCORDING to Sir J. C. Robinson (*Memoranda*, p. 6), "this picture, formerly ascribed to Perugino, was obtained, many years ago in Milan, by George Morland, Esq., and it afterwards passed into the collection of Lord Northwick." The catalogue of the Northwick sale states, however, as regards the provenance of the picture (No. 62), merely—"formerly in the collection of A. Hope, Esq." It was certainly in the possession of Lord Northwick by 1839, in which year it was lent by him to the Old Masters' Exhibition at the British Institution (No. 41). At the Northwick sale (July 26, 1859) it was bought for £63 by Mr John W. Brett; it reappeared at the sale of the latter's collection (1864) and was bought for £73 10s. by "Morland" (Redford, *Art Sales*, ii, 248). By 1868 it was in this collection (J. C. Robinson, *op. cit.*, No. 7).

Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 53.

Exhibited at Burlington House, Old Masters, 1902, No. 19.

While in the Northwick collection, this painting passed as a Raphael; Sir J. C. Robinson (*loc. cit.*) assigned it to Lo Spagna. Crowe and Cavalcaselle (*op. cit.*, iii, 228) justly connect it with the "Martyrdom of St Sebastian" by Perugino at Panicale (1505), the composition of which it recalls in many respects, and remark as regards the authorship—"it is by Perugino or some pupil other than Raphael, and done at least in the master's atelier."¹

In the opinion of the present writer, the picture falls short of Perugino's standard of perfection; and there seems good reason to accept the suggestion (first made by Count Umberto Gnoli) that this is an early work by Bacchiacca, who was a pupil of Perugino, and of whose style the type of Christ, the somewhat academic action and drawing of the figures, and the colouring, are reminiscent.

¹The landscape is said by these authors to be a view of Castiglione del Lago, on the Trasimene Lake.

PERUGINO

(SCHOOL OF)

55. THE MARTYRDOM OF ST SEBASTIAN

ST SEBASTIAN is tied to a column in a portico. To the left, behind the Saint is seen an archer aiming at him.
Drawing, unfinished.

Paper, 12 $\frac{5}{8}$ in. by 8 $\frac{7}{8}$ in. (0.32 m. by 0.225 m.)
Doughty House, Boudoir.
Photo Gray 29036.

Exhibited at the Burlington Fine Arts Club, Umbrian Exhibition, 1909-10, No. 67.



57.



56.



PINTURICCHIO

(SCHOOL OF)

(BERNARDINO DI BENEDETTO [BETTO], called IL PINTURICCHIO)

ANATIVE of Perugia; died at Siena December 11, 1513, according to Vasari at the age of 59. Active chiefly in Rome and also in Orvieto, Perugia, Spello, and Siena. Pupil probably of Fiorenzo di Lorenzo; influenced by Perugino, whom he assisted in the decoration of the Sixtine Chapel in Rome. Pinturicchio is not an artist of deep and powerful

imagination; he is diffuse and gossipy like a mediaeval chronicle; but he charms through many a graceful motive, through his feeling for the harmonious rendering of space effects and his idyllic landscapes.

Bibliography: Grose and Cavalcaselle, "Italian Painters," 1st ed. iii, 256-299.

G. Ricci, "Pintoricchio" (London, 1902).

56. MADONNA AND CHILD

THE Virgin, in red robe embroidered with gold, dark brown mantle with gold borders, white head-cloth and a transparent veil on her head, stands with the Infant Christ in her arms, relieved against a gold and green mandorla, in front of which are eight seraphs with multi-coloured wings. A white cloth is wrapped round the Child. Dark green background. The fleshtones are very pale, with the green under-paint appearing through.

Panel, 18 $\frac{1}{4}$ in. by 12 $\frac{3}{4}$ in. (0.463 m. by 0.323 m.)

Tempera.

Doughty House, Octagon Room, No. 92.

Photo Anderson 18508.

EXHIBITED at the Burlington Fine Arts Club, Umbrian Exhibition, 1909-10, No. 64A.

The group of the Virgin and Child is repeated in a great number of paintings emanating from the school of Pinturicchio. They are to be found e.g. in the Budapest Gallery (No. 83);

the Bufalini collection at Città di Castello; the Fogg Museum at Cambridge, Mass.; the Gallery at Darmstadt; the National Gallery (No. 702); the collection of Mr R. H. Benson, in London; the Louvre (No. 1573), etc. Cf. Ricci, *op. cit.*, p. 14 sq.

PINTURICCHIO

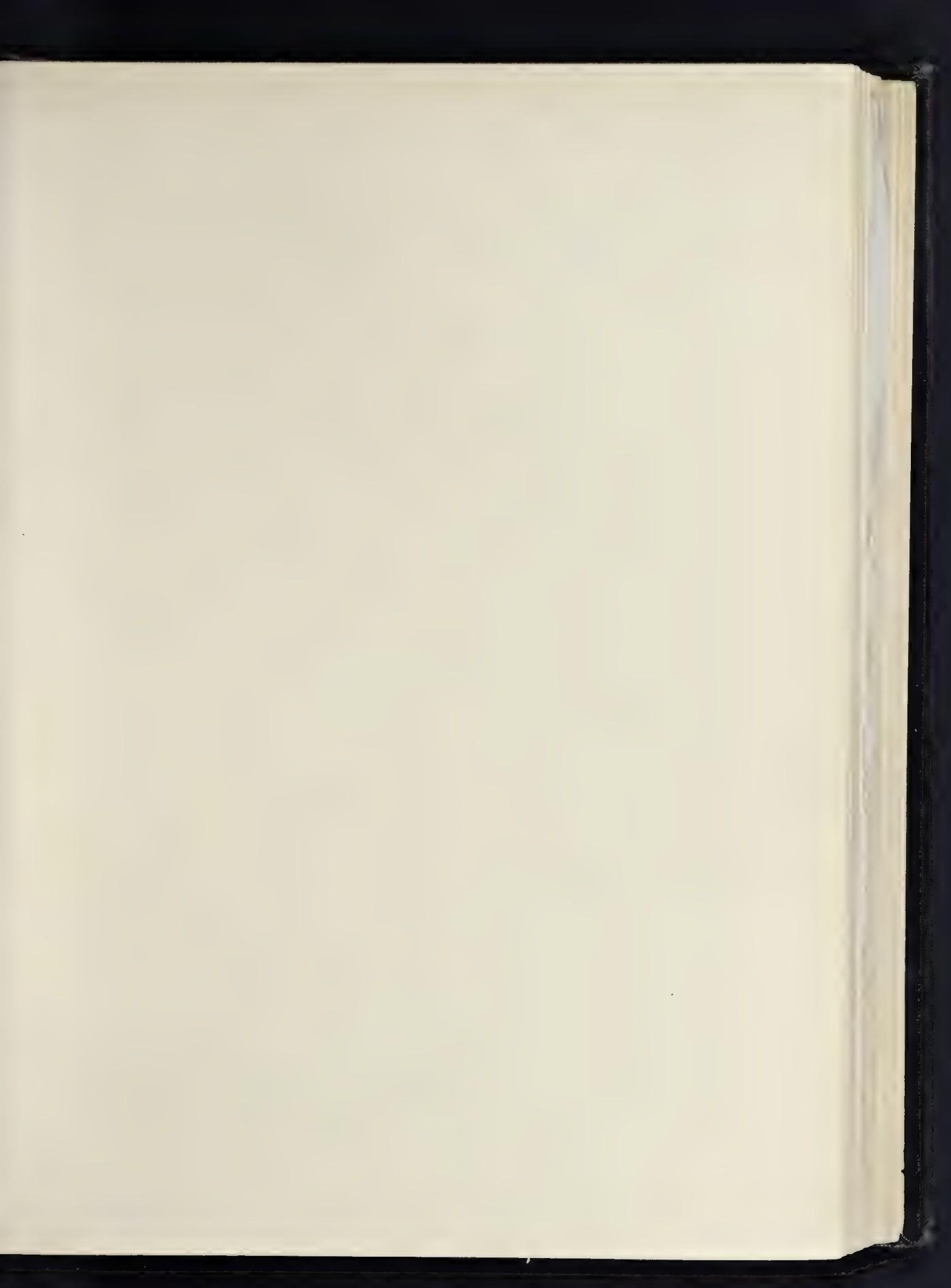
(SCHOOL OF)

57. MADONNA AND CHILD WITH ST JOHN

THE Virgin, who wears a rose-purple robe, a dark-blue mantle lined with green and a transparent veil, is seated on a marble bench and supports with both hands the Infant Christ, who stands on her right knee, grasping with his left hand the border of his mother's robe. To the right stands St John the Baptist, who wears a coat of skin and a rose-purple mantle lined with green; he holds a cross in his left hand. Background of a verdant landscape with hills on the horizon.

Panel, 13 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in. (0.348 m. by 0.266 m.)
Doughty House, Octagon Room, No. 44.
Photo Gray 29007.

THIS picture has been ascribed by Mr Berenson (*Central Italian Painters*, p. 151) to Bernardinodi Mariotto; but though the types somewhat recall this artist, the execution seems far more delicate than his. The painter is, in the opinion of the present writer, a follower of Pinturicchio.





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GIANNICOLA MANNI

BORN at Città della Pieve, about 1470; died at Perugia on October 27, 1544. Active at Perugia. A mediocre pupil and follower of Perugino, influenced also by Pinturicchio and Raphael.

Bibliography: Crowe and Cavalcaselle, "Italian Painters," 1st ed. iii, 334-339.

B. Berenson, "Central Italian Painters," pp. 192 sq.

58. ST SEBASTIAN

HALF-LENGTH of the youthful fair-haired Saint standing tied to a light brown column. A purple band is wound round his hips. Dark background.

Panel, $29\frac{1}{8}$ in. by $20\frac{3}{4}$ in. (0.756 m. by 0.526 m.)

Tempera.

Doughty House, Octagon Room, No. 88.

Photo Anderson 18487 (Raphael).

Ex. Conti Apoll. Oddi

FORMERLY in the collection of Mr Edward Solly (*Descriptive catalogue of the collection of Italian pictures of the Rafaëlle period of the late Edward Solly, Esq., No. XXVIII*). Sold for £168 at the Solly sale (May 8, 1847); Redford states in one place (*Art Sales*, i, 137) that the purchaser was anonymous; in another (*ibid.*, ii, 247) that he was Lord Northwick. This picture is, however, not entered in the Northwick sale catalogue.

Purchased for this collection in 1873 through Sir J. C. Robinson.

Exhibited at Burlington House, Old Masters, 1875, No. 178.

At the back of the picture is the following inscription which, judging from the characters, can scarcely date from a much earlier period than c. 1800:—"Questo S. Bastiano è stato da Raffaello Sanzio da Urbino dipinto per i Signori Conti degli Oddi Perugia. I.A.D.S.P."

The attribution contained in this inscription (and countenanced perhaps by the inscription SACIO on the saint's girdle) is quite unconvincing, and it

deserves also to be pointed out, that no picture answering the present one is mentioned by Baldassare Orsini (*Guida . . . di Perugia*, Perugia, 1784) in any of the three Oddi collections described by him. The present writer feels little doubt that the picture is the work of Giannicola Manni, so close is the resemblance, in type and expression, between this figure and those on the ceiling of the chapel of the Collegio del Cambio at Perugia, a certified work by Manni (1515-18). Compare also the figure of St Sebastian in Manni's "Trinity adored by Saints" of 1507 in the Perugia Gallery (Sala XVI, No. 30). Count Umberto Gnoli has independently arrived at the same attribution, and has kindly pointed out the affinity existing between this work and a full length St Sebastian until lately belonging to M. Sedelmeyer of Paris (photographed by Braun) given to Perugino, but in reality also by Manni.

(I prefer to suspend judgment on this point. The claims of the youthful Raphael to at any rate a share in this painting may one day come to be admitted.—H.C.)

BERNARDINO DI MARIOTTO

BORN at Perugia about 1475; died in that city in 1566. Active at San Severino and Perugia. Pupil, perhaps, of Lodovico d'Angelo Mattioli, influenced by Lorenzo da San Severino the younger, the Crivelli, Signorelli and Raphael. *Bibliography:* Crowe and Cavalcaselle, "Italian Painters," 1st ed. iii, 299-301. B. Berenson, "Central Italian Painters," pp. 150-152. G. Urbini, "Bernardino di Mariotto" in "Augusta Perusia," vol. ii (Perugia, 1907), pp. 161-174. W. Bombe, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," iii, 441 sq.

59. TWO SCENES FROM THE LIFE OF THE VIRGIN

(a) THE VISITATION.

SAINTE ELIZABETH in red robe, red and green mantle, white head-cloth and dark hood, is greeting the Virgin, who wears a red robe with white cuffs, and gold embroidery round the bottom of her dress, dark blue mantle lined with green and bordered with gold embroidery and a pink band tied round her hair and floating round her shoulders. To the left, St Joachim in pale purple tunic and red mantle, with a wide green collar, and a red and green hat, raises his hand in astonishment. To the right, St Joseph in green tunic (the sleeves showing a little of the white lining at the wrists) and an orange mantle is standing, leaning on his stick. Further back, two women in green and red dresses, the one holding two white doves, the other an offering of some kind. Polychrome architecture. Blue sky.

(b) THE PRESENTATION.

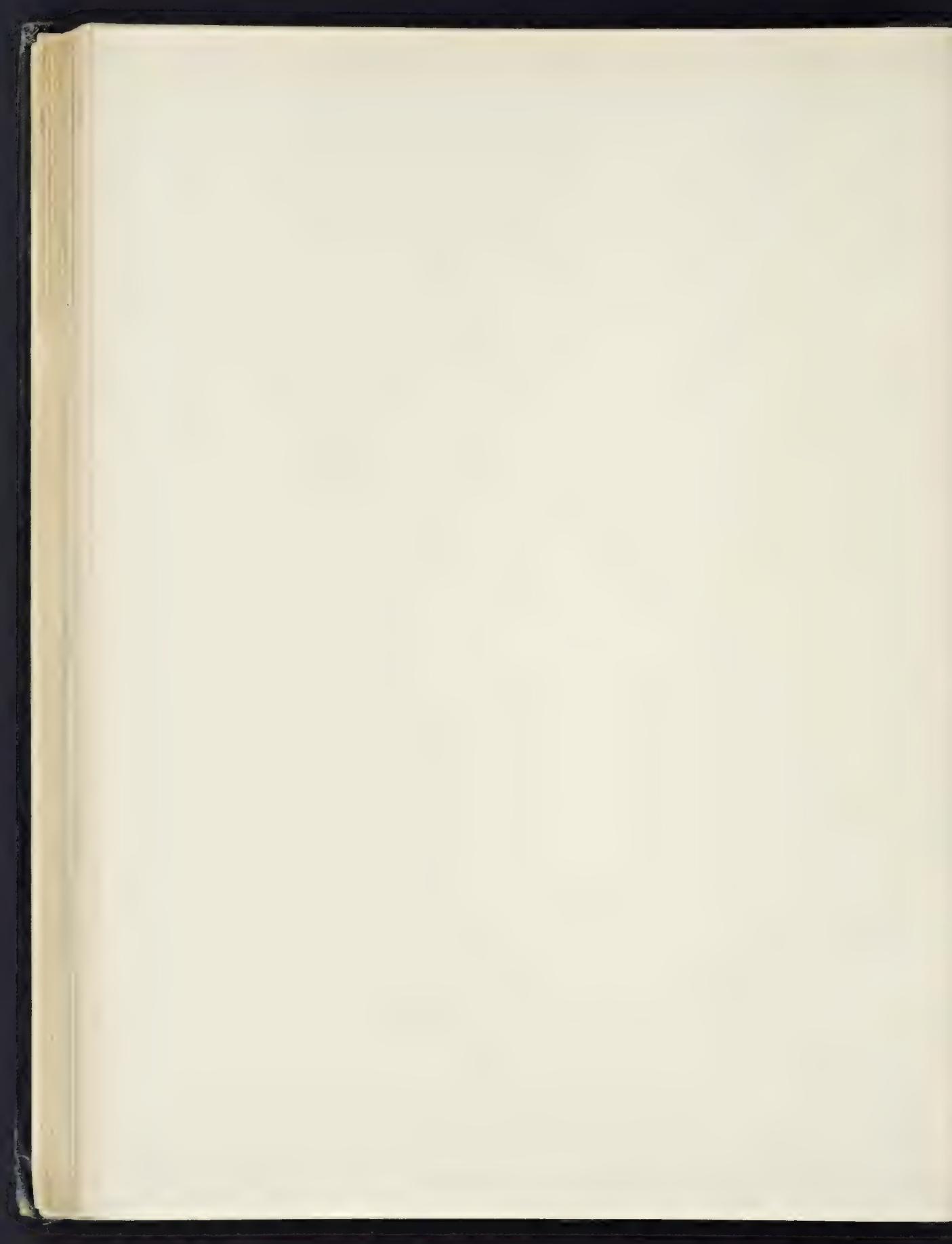
THE Virgin, in red tunic with white cuffs and dark mantle, bordered with gold embroidery and lined with orange, is standing by an altar, on which is a small red cushion. She presents the child to St Simeon, who is standing behind the altar. To the right, four men, to the left, St Elizabeth and two other women talking with her. All these figures are wearing dresses in various shades of green and red. The architecture consists of multi-coloured marble, and is partly gilt. *Each panel, 8 in. by 15½ in. (0·203 m. by 0·393 m.)* Tempera.

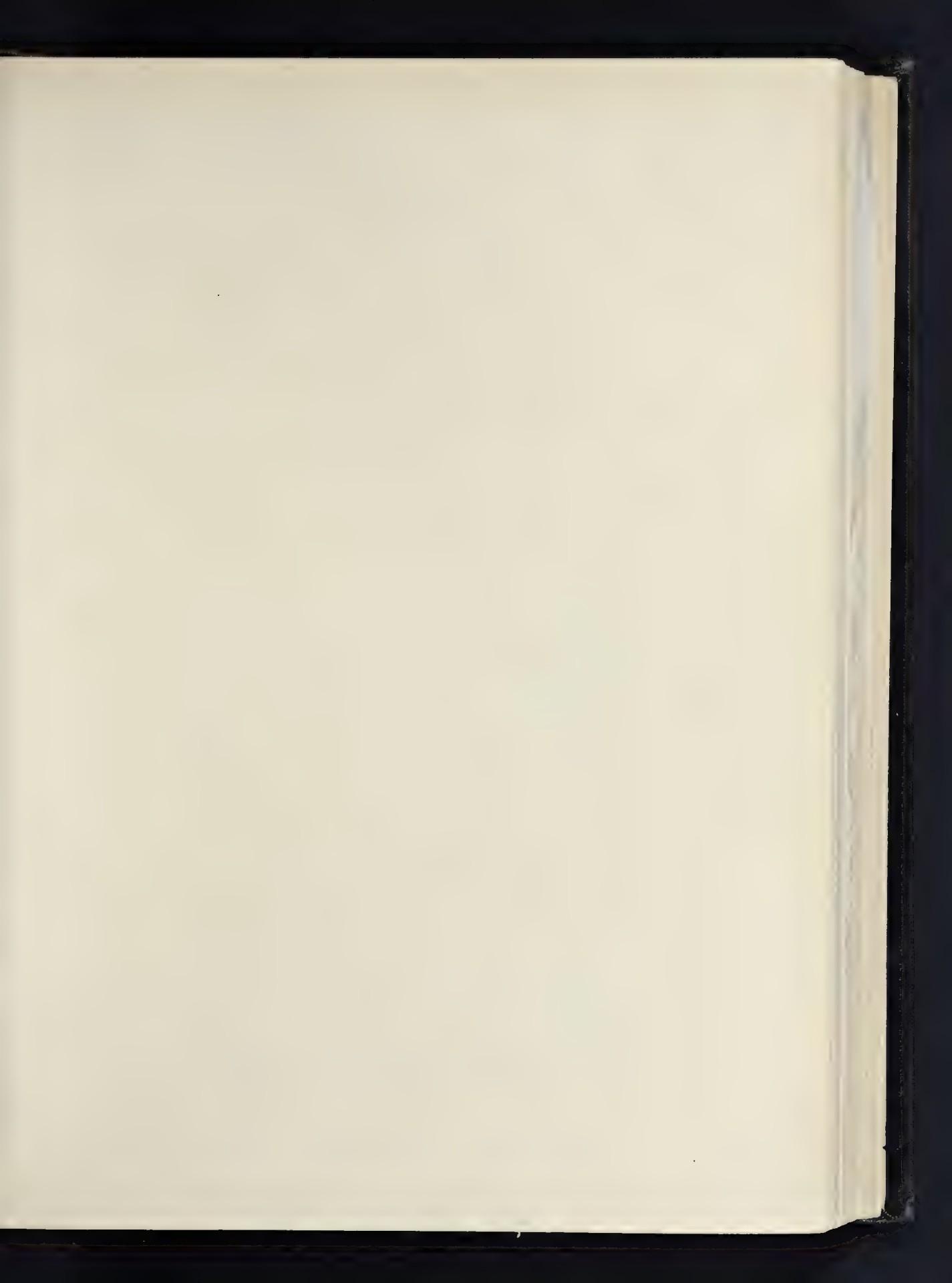
Doughty House, Smoking Room, No. 4.
Photos Gray 28973.

Parts of a *predella*.

EXHIBITED at the Burlington Fine Arts Club, Umbrian Exhibition, 1909-10, No. 4 (reproduced in the Illustrated Catalogue, plate IV). Morelli, *Die Galerie zu Berlin*, p. 164, n. 1. B. Berenson, *Central Italian Painters*, p. 151. U. Gnoli, "La pittura umbra alla Mostra del Burlington Club" in *Rassegna d'arte umbra*, i (Perugia, 1910), 52; *idem*, "L'art italien aux expositions de Londres en 1910" in *Revue de l'art Chrétien*, lx (Paris, 1910), 325.









UMBRIAN SCHOOL

c. 1500.

60. ALEXANDER THE GREAT

ALEXANDER the Great is represented standing on a pedestal, resting his left hand on a sword in a gold-encrusted sheath. He wears a blue coat of mail, a red tunic (the sleeves of which only are seen), red hose and gold sandals; on his blond curly hair is a gold crown. The figure is relieved against the background of an undulating landscape, showing large, almost monochrome olive-green surfaces. In the middle distance is seen the camp of Alexander; the King is just coming out of a brown tent to the left, while to the right a number of women are being conducted by some soldiers out of another tent. (This is possibly a free illustration of the incident in Alexander's life, when, at a feast, he selected Roxane from among thirty young women, Curtius Rufus, viii, 4.) Further back, the pale, grey-blue sea. Pale evening sky gradually fading into cold blue. On the front of the pedestal on which Alexander is standing is a tablet, held by two genii and inscribed in gold capitals:

ALEXANDER

Qui propriis totum superavi viribus orbem
Excussi flamas corde cupidineas.
Nil iuvat externis belli gaudere triumphis
Si mens ægra iacet interiusque fuit.

Panel, circular top, $41\frac{1}{2}$ in. by 20 in. (1.053 m. by 0.508 m.)

Tempera, possibly with oil glazes.

Doughty House, Smoking Room, No. 18.

Photo Anderson 18509.

Bt. J. C. Robins

In this collection many years before 1893, when it was exhibited in the Drawing Room of the Burlington Fine Arts Club during the Signorelli Exhibition.

This picture is the work of an artist chiefly influenced by Signorelli, but also by Pinturicchio. It belongs to a series of paintings of the same shape and size, each representing a hero or heroine of antiquity, standing on a pedestal, with an inscription, while in the background an incident from their life is depicted. One of these pictures, "Tiberius Gracchus," is (since 1876) in the Budapest Gallery (No. 67);¹ another, "The Vestal Claudia,"² in the collection of M. Gustave Dreyfus of Paris.

It may be taken that the latter is one of the two pictures of the series which are mentioned in the introduction to the catalogue of the Signorelli Exhibition at the Burlington Fine Arts Club, 1893 (p. xv), as having been "within the last few years in dealers' hands in Florence." The present whereabouts of the other of these two pictures is not known. Prof. A. Venturi ("I quadri di scuola italiana nella Galleria Nazionale di Budapest" in *L'Arte*, iii, 237 sq.), who couples the Dreyfus picture with the Budapest one, mentions as by the same hand "un'altra figura, però mascherata dal restauratore, nella raccolta di Monsignor Marcello Massarenti in Roma."

¹ Reproduced in *L'Arte*, iii (Rome, 1900), 226.

² Not St Claire, as stated in M. Guiffrey's article on the Dreyfus collection in *Les Arts*, January, 1908, pp. 7 (reproduction), 13. The picture is also reproduced in *L'Arte*, iii, 227.

These panels in all probability once formed the adornment of a room, perhaps the studio of some princely humanist. The present picture and those in the Budapest Gallery and the Dreyfus collection are in all probability by the same artist, who also—as has been often pointed out—is responsible for the three panels, with the story of Griselda, in the National Gallery (Nos. 912, 913, 914). Mr Berenson (*Central Italian Painters*, pp. 171 sq., 206) suggests as possible the name of Fungai as author of the first two and the Griselda series, but gives the "Claudia" to Neroccio di Landi.

Several years ago Mr Berenson published in the *Gazette des Beaux-Arts* (ser. iii, vol. xv [1896], p. 205-7) two pictures in the collection of Mrs J. L. Gardner, at Boston, each representing an antique warrior, and a companion picture in the Gallery at Tours (No. 285). Judging from reproductions of one of the Gardner pictures (Berenson, *loc. cit.*, p. 205) and the Tours picture

(P. Vitry, *Le Musée de Tours*, Paris, 1911, plate 7), these works certainly show many analogies in style with "Alexander," "Tiberius" and "Claudia," although the proportions of the figures are less elongated; but the warriors do not stand on a pedestal, nor are they characterized as definite personalities; there are no figures in the middle distance, and the tops of the panels are square. It seems, therefore, doubtful whether the pictures belong to the same series as those in this collection, at Budapest and Paris. In his article, Mr Berenson ascribes the paintings at Boston and Tours to Baldassare Peruzzi. This attribution is, however, not upheld by him in the last edition of his *Central Italian Painters*, in which he, on the other hand (p. 223), gives to Peruzzi, with a query, a "Young Warrior Saint," said to be of similar character, which is (or until lately was) in the collection of Sir Kenneth Muir-Mackenzie.





UMBRIAN SCHOOL (?)

c. 1500.

61. MADONNA AND CHILD WITH SAINTS

THE Virgin in scarlet robe and green mantle lined with yellow is enthroned in front of a low marble wall, and supports with both hands the Infant Christ, who stands on her knee imparting the benediction. St John the Evangelist and St Jerome are standing on each side of the throne; St John in dark green tunic and scarlet mantle is holding a book, and by him a black eagle is seen; St Jerome, in grey cloak, holds a staff from which the cardinal's hat hangs. Lower down kneel SS. Benedict and Romualdo; the former to the left, with crossed hands, and with a book and a rod lying in front of him; the latter holding a red book in his left hand and pressing his right to his heart, with a model of a monastery on the floor by him.

Panel, 55 in. by 56*½* in. (1.393 m. by 1.425 m.)

St Paul's Churchyard.

Photo Gray 31564.

THE white habit of St Benedict indicates that the picture was executed for a monastery of the Reformed Benedictines.

This is a puzzling picture. The kneeling Saints and St Jerome somewhat recall the Umbrian School, as represented, e.g., by Tiberio d'Assisi and Francesco Melanzio, of Montefalco (compare

especially his Madonna and Saints in Santa Illuminata at Montefalco, reproduced in C. de Mandach, *Saint Antoine de Padoue et l'art italien*, Paris, 1899, p. 131), but the central group and the figure of S. John the Evangelist seem more akin to the Florentine School.

PERUGIAN SCHOOL

c. 1510.

62. MADONNA AND CHILD

THE Virgin in pale purple tunic embroidered with gold, a blue mantle and a transparent veil stands behind a marble parapet on which a brown cushion is lying. The Infant Christ stands on the cushion, a transparent scarf round his hips and a coral necklet round his neck, grasping with his right hand his mother's mantle. Landscape background.

*Fresco, saved from a wall, slightly concave, 25 $\frac{1}{8}$ in. by 18 $\frac{3}{8}$ in. (0·655 m. by 0·466 m.)
Doughty House, Octagon Room, No. 96.
Photo Gray 29019.*

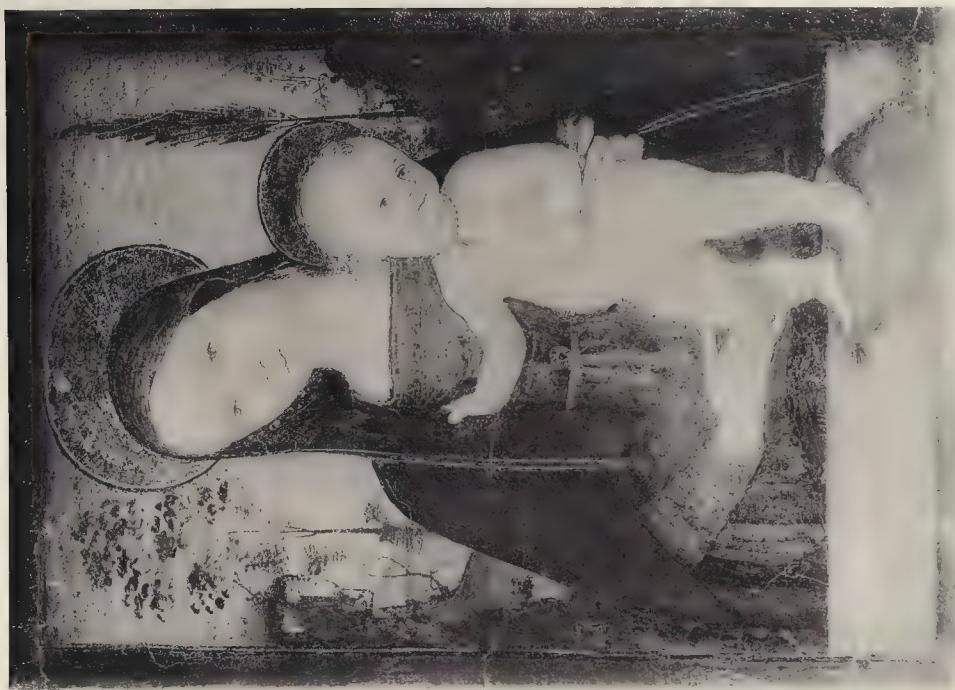
FORMERLY in the possession of Baron Marochetti. The type of the Virgin is closely akin to that occurring in the works of Sinibaldo Ibi, who may be the author of this picture. This composition is a favourite one of the Umbrian School.

63. MADONNA AND CHILD

THE Virgin is seated on a cloud which is supported by two angels. She wears a red tunic, a blue mantle lined with green and a transparent veil over her hair and holds the Infant Christ on her lap. The group is relieved against a yellow, blue and pink mandorla and surrounded by seraphs. In the distance, landscape with blue hills. Blue sky with clouds.

*Panel, circular top, 24 $\frac{7}{8}$ in. by 16 $\frac{3}{8}$ in. (0·63 m. by 0·415 m.)
Doughty House, Octagon Room, No. 49.
Photo Gray 29004.*

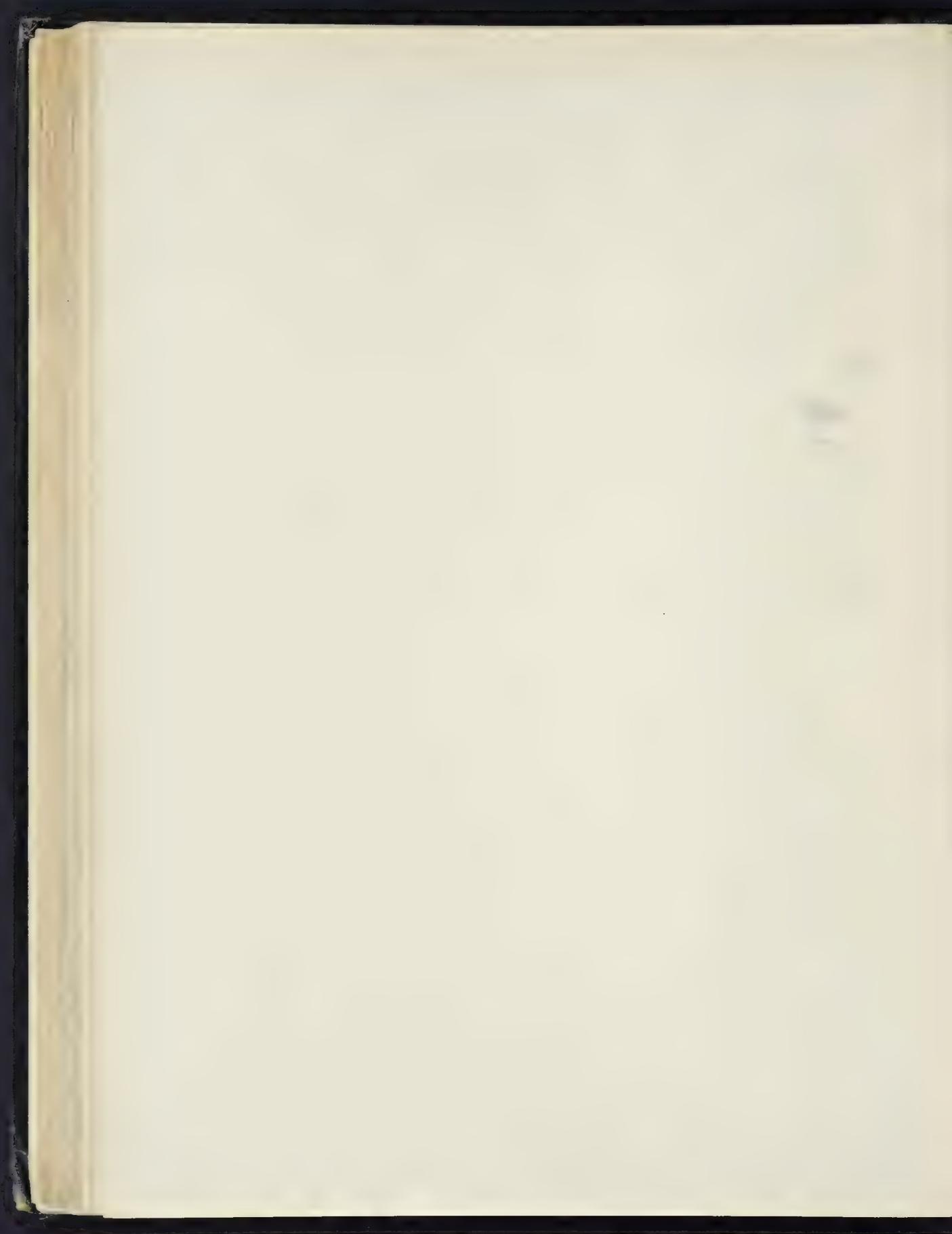
THE group of the Virgin and Child is one frequently occurring in the works of Perugino and his school. The names of Eusebio di San Giorgio and Domenico Alfani have been suggested for this picture, but any certainty concerning the authorship is scarcely to be arrived at.



Pl. 62.



Pl. 63.







A scene from the painting "The Apple Gatherers".

L. C.



RAPHAEL

(RAFFAELLO SANTI)

BORN at Urbino on March 28 or April 6, 1483, the son of Giovanni Santi; died in Rome on April 6, 1520. He probably received some tuition from his father, whom he lost at the age of eleven; after this his training may have continued under Evangelista di Pian di Meleto, a trusted assistant of Giovanni Santi and perhaps also under Timoteo Viti, whose influence is certainly visible in the early works of Raphael. Subsequently he was apprenticed to Pietro Perugino at Perugia. In the course of his career he also felt the influence of Pinturicchio, Leonardo da Vinci, Fra Bartolomeo, Michelangelo and Sebastiano del Piombo. Active in Urbino, Città di Castello,

Perugia, Siena, Florence and Rome.
Bibliography: J. D. Passavant, "Raphael d'Urbino et son père Giovanni Santi" (Paris, 1860).
Crowe and Cavalcaselle, "Raphael" (London, 1882-85).
Morelli, "Italian Painters" and "Die Galerie zu Berlin," *passim*.
E. Müntz, "Raphael" (Paris, 1900).
A. Rosenberg, "Raffael" (*Klassiker der Kunst*, I), fourth edition revised by G. Gronau (Stuttgart and Leipzig, 1909).
A. P. Oppé, "Raphael" (London, 1909).

64. ST JEROME PUNISHING THE HERETIC SABINIANUS

PLATE X.

ABOVE, to the left, a bust of St Jerome in cardinal's hat and mantle, appears in a cloud. The Saint arrests with his right hand the arm of the executioner (a youth in yellow tunic and shoes, and green hose) who is just about to behead Sylvanus, who kneels before him, clad in grey purple dress with red sash. With his left hand St Jerome makes an imperative gesture, turning towards Sabinianus, who lies on the ground, clad in an olive green tunic, green blue mantle and red hose; his head has just been severed from the body and before it lies his red cap. Behind him are seen two of Sylvanus's supporters, both watching the miracle; one, in white tunic and blue mantle, is kneeling opening his arms, the other in red tunic and green mantle is standing with clasped hands. A heretic, in green tunic and shoes, scarlet hose and blue cap, is flying towards the right in terror; three brightly clad soldiers to the left are also flying. Brown foreground; green middle distance; blue mountains in the background.

1959 Mr Denzel
Pl. for Raleigh,
N. Caroline
1965

Panel, 9½ in. by 16½ in. (0·248 m. by 0·418 m.)

Doughty House, Octagon Room, No. 85.

Photo Anderson 1846.

BUGHT from the Borghese Palace in Rome, by Mr William Young Ottley, in 1798 or 1799 (cf. W. Buchanan, *Memoirs of Painting*, London, 1824, ii, 20). Included in the Ottley sale at Christie's, May 16, 1801, when it fetched 115 guineas (Buchanan, *op. cit.*, ii, 22).¹ Subsequently in the collection of Mr William Coningham and sold for £325 10s., at the Coningham sale (June 9, 1849, No. 42). Belonged by 1857 to Mr William Stuart, who,

¹ The entry referring to this picture in the sale catalogue is as follows: "Raffaele d'Urbino—10 MARTYRDOM of SAINTS, a very early Picture of this Prince of Painters, executed before he left the School of his master Perugino: from the Palace Borghese—1 foot 4½ by 10 inches."

in that year, lent it to the Exhibition of Old Masters, at the British Institution (No. 22) and sold it at Christie's on March 19, 1875 (No. 86), for £197 8s., to a Mr Waters, from whom it passed soon afterwards into the Richmond Gallery. Exhibited at Burlington House, Old Masters, 1902, No. 16.

Exhibited at the Burlington Fine Arts Club, Umbrian Exhibition, 1909-10, No. 37B (reproduced in the Illustrated Catalogue, plate XVI). The subject of this picture remained long obscure; in the Ottley sale catalogue and in the catalogue of the Exhibition at the British Institution, 1857, it is simply called "Martyrdom of Saints"; on its appearance at Christie's in 1849 and 1875, the subject was given as "The Martyrdom of St Placido" and "The Martyrdom of St Placida" respectively; Crowe and Cavalcaselle (*op. cit.*, i, 125-8) pointed out certain analogies between the scene here depicted and a legend of St Nicholas of Bari, emphasizing, however, also some important divergencies. It was not until Mlle. Louise Pillion, in an article published in the April number of the *Gazette des Beaux-Arts* of 1908, had drawn attention to the "Hieronymianum" of Giovanni d'Andrea (d. 1348) as a rich source of motives for the painters of the Italian Renaissance, that the subject of the present picture was discovered by Mr Berenson and first pointed out publicly by Dr Gronau ("Zwei Predellenbilder von Raphael" in *Monatshefte für Kunsthissenschaft*, i, 1076-8). The legend here illustrated is as follows: In the days of St Cyril, Patriarch of Jerusalem, a heretic, named Sabinianus, contended that there were two wills in Christ, and in support of this view he composed a treatise which he stated was written by St Jerome. St Cyril, who knew that St Jerome shortly before his death in a letter to St Augustine had opposed this heresy, invited Sabinianus and his followers to a debate on the subject in the Church of Jerusalem. The invitation was accepted; heretics and catholics met at the church and an acrimonious debate ensued, lasting from morning till evening. In the course of it, Sabinianus constantly referred to the forged treatise, much to the indignation of Sylvanus, the Archbishop of Nazareth, who held St Jerome in particular veneration. At the end of the discussion it was resolved that, if before the ninth hour of the following day St Jerome would have proved in an unmistakable manner that the treatise was a forgery, Sabinianus would be beheaded; if not Sylvanus would have to endure the same punishment. The catholics spent the night in prayer, but nothing happened, and at the

appointed hour the heretics appeared in the church wanting to fulfil the stipulation with regard to Sylvanus. The latter, after having implored St Jerome to help the good cause, knelt fearlessly, offering his neck to the executioner, who raised his sword. At this moment, St Jerome appeared, arrested the sword and bid Sylvanus rise; he thereupon charged Sabinianus with the forgery and with threats of punishment disappeared. At this moment, the head of the heretic fell from his body, as if it had been cut with a sword. A little picture now in the Gallery at Lisbon, exactly similar in style to the present one, represents another miracle of St Jerome reported in the same collection of legends: Eusebius resuscitating three men through the intercession of St Jerome. Since the Lisbon panel, moreover, is of the same size as the one in this collection there can be no doubt that they originally were part of one predella. The panel at Lisbon was discovered during the first half of the last century at Penna Billi, a village near Montefeltro, was subsequently at Trevi and eventually sold by Roman dealers to the Portuguese Minister at Florence, Husson da Camera, who bequeathed it to the Lisbon Gallery. Already when in the Ottley collection, the present picture was ascribed to Raphael. It is also given to him by Crowe and Cavalcaselle, who make the following remarks on it:—

"His (*i.e.*, Raphael's) conception is full of animation; the lines of his composition cleverly combine with those of his landscape. A reminiscence of Signorelli in the soldier who runs away and presents his back to the spectator seems natural to the boy who copied the Archers of the St Sebastian of Città di Castello. Peruginesque form, equally conspicuous in the figure of the consul, looks natural again in a disciple of the great Umbrian of Perugia. Raphael's hand seems revealed in the shape of the executioner, who recalls the small 'St Michael' at the Louvre, whilst the flying soldier who turns as he runs repeats the fugitive guard of the 'Resurrection' at the Vatican. The graceful attitudes and true action of the youths awaiting death, the feeling which they embody, the careful unaffected contour of the drawing, and the brilliant surface of bright, fresh colour which meet us at every glance, all are evidence of the skilful yet still modest hand which produced the predellas of Sant' Antonio and Ansiedi, though style as yet exclusively Peruginesque takes us back to the time when Raphael was wholly under the bann of Perugino."

Among later critics, Mr Cook ("Les trésors de l'art italien en Angleterre," in *Gazette des Beaux-Arts*, ser. iii, vol. xxiii [1900], p. 186 sqq.) and Dr Gronau (*loc. cit.*) uphold the attribution to Raphael. Mr Berenson (*Central Italian Painters*, p. 233) gives this picture also to Raphael though only "in part." In the opinion of the present writer, it is, in all essentials at least, from Raphael's hand. Morelli, however, (*Die Galerie zu Berlin*, p. 231, n. 1), thought that it was by Pinturicchio (to whom Passavant, *op. cit.*, ii, 315, tentatively ascribes the Lisbon panel). Dr Richter (*The Mond Collection*, London, 1910, ii, 528) and Miss C. J. Ffoulkes ("Il Catalogo Mond, volume II" in *L'Arte*, xv [1912], 278, n. 1) are also averse to the attribution to Raphael.

As regards the original destination of the predella, of which the Richmond and Lisbon pictures formed part, Dr G. Gronau (*loc. cit.*, p. 1078) has made the very plausible suggestion that it was placed underneath the great "Crucifixion" which Raphael painted c. 1502-3 by commission of Domenico Gavari for the church of St Domenico at Città di Castello; this picture is now in the collection of the late Dr L. Mond in London.

We possess explicit evidence that there was a predella under this "Crucifixion." Giacomo Mancini (*Istruzione storico pittorica per visitare le chiese e palazzi di Città di Castello*, Perugia, 1832, i, 235 sq.) states that he read in an old book of records of the Gavari family that the predella of the "Crucifixion" towards the middle of the seventeenth century was given to a Cardinal passing through Città di Castello and he moreover (*ibid.*, p. 236, n. 1) quotes the following entry in the MS. diary of Francesco Andreocci:

"A di 27 Ottobre, 1668. In questi giorni venne in mia casa il Cardinal Cesare Rasponi Legato d'Urbino... Nel girare la Città si trattene molto ad ammirare il quadro di Raffaelle a S. Domenico... e quelli Frati lo regalarono di un gradino che era sotto questo quadro e che si crede dipinto da Raffaelle."

Signor G. Magherini-Graziani, again (*L'Arte a Città di Castello*, Città di Castello, 1897, text, p. 241), gives the following extract from a MS. work on the churches and monasteries of Città di

Castello, written by Francesco Vitelli (d. 1646): "Si vede nella Cappella dei Gavari un Crucifisso di mano di Raffaelle d'Urbino, et vi era un ornamen-tino sopra l'altare con alcune figurine bellissime di mano dell' istesso Raffaelle quale non molti anni sono fu dalli patroni della cappella levato e donato all' ill. mo Cardinale Bevilacqua all' hora legato dell' Umbria in Perugia." This Cardinal Bevilacqua, born in 1570, was in 1601 made Bishop of Cervia and Legate of Umbria and Perugia, and died in 1627 (Moroni, *Dizionario di erudizione storico-ecclesiastica*, v, 198, sq.)

It will be seen that Andreocci's and Vitelli's accounts differ substantially, both as regards the name of the Cardinal and the date of the event; but this difficulty may, perhaps, be solved by assuming that the two Cardinals each got part of the predella only. The inner measurements of the stone frame of the "Crucifixion," still *in situ*, are, according to Signor Magherini-Graziani (*loc. cit.*, p. 241, n. 1), 131 in. by 72 $\frac{1}{4}$ in. (3.32 m. by 1.83 m.), whereas the size of the "Crucifixion" is 110 $\frac{1}{4}$ in. by 64 $\frac{7}{8}$ in. (2.795 m. by 1.645 m.); there would thus be ample room for the present predella, since the height of the Richmond and Lisbon pictures is 9 $\frac{3}{4}$ in. (0.248 m.), and their added width 33 in. (0.836 m.).¹ And the "Crucifixion" from St Domenico is the only early altar-piece by Raphael in which St Jerome is represented.

Mr Cook justly notes (*loc. cit.*, p. 188, sq.) an influence from Pinturicchio in the general system of design, and also points out that the figure of Sabinianus is derived from that of a sleeping apostle in an "Agony in the Garden," by Timoteo Viti, two versions of which are known to exist: one in the collection of Lord Sempill (exhibited at the Burlington Fine Arts Club, Ferrarese-Bolognese Exhibition, 1894, No. 13), another, formerly in the collection of Col. Legh, at High Legh Hall, Knutsford, Cheshire, and afterwards in the Rodolphe Kann collection in Paris (reproduced, *loc. cit.*, p. 187). Among Raphael's own pictures this painting especially recalls the little "St Michael" in the Louvre (compare the figure of the executioner) and the "Vision of the Knight" at the National Gallery (compare type and form of Sabinianus with those of the Knight).²

¹ Dr Richter (*op. cit.*, ii, 526-9), apart from the fact that he considers the Richmond and Lisbon pictures merely as "Umbrian school-pieces," also holds that the S. Domenico "Crucifixion" cannot have had a predella. He advances in support of his contention: (i) that there exist merely statements, that a little picture, believed to be by Raphael, was presented to a Cardinal passing through Città di Castello, but no proofs that the "Crucifixion" had a predella, and that this predella was given to the Cardinal; (ii) that the frame of the "Crucifixion" measures "10 ft. by 6 ft.," so that, allowing for a strip of wood-work 3 $\frac{3}{4}$ inches wide to be inserted between the picture and the frame, there would only be two inches left for the predella. That Dr Richter's first statement is devoid of foundation will be seen from the records quoted above, and, as regards the second, Signor Magherini-Graziani's statement, that the frame measures 10 ft. 11 in. by 6 ft. 4 in., seems from the greater amount of detail more reliable than Dr Richter's, and if it be correct, there is, as said, ample room for the predella.

² This analogy has been pointed out by Dr G. Gronau (*loc. cit.*, p. 1079).

COPIES AFTER RAPHAEL

65. MADONNA AND CHILD

COPY after the Vierge de la Maison d'Orléans now in the Musée Condé at Chantilly (No. 39).

Copper, 12½ in. by 8⅔ in. (0·31 m. by 0·225 m.)
Doughty House, Boudoir.

Ascribed by Mr Berenson (*North Italian Painters*, p. 238) to Girolamo Giovenone.

66. MADONNA AND CHILD

1875/22 as Giovanni
COPY after the Madonna di Casa Colonna now at the Kaiser-Friedrich Museum at Berlin (No. 248).

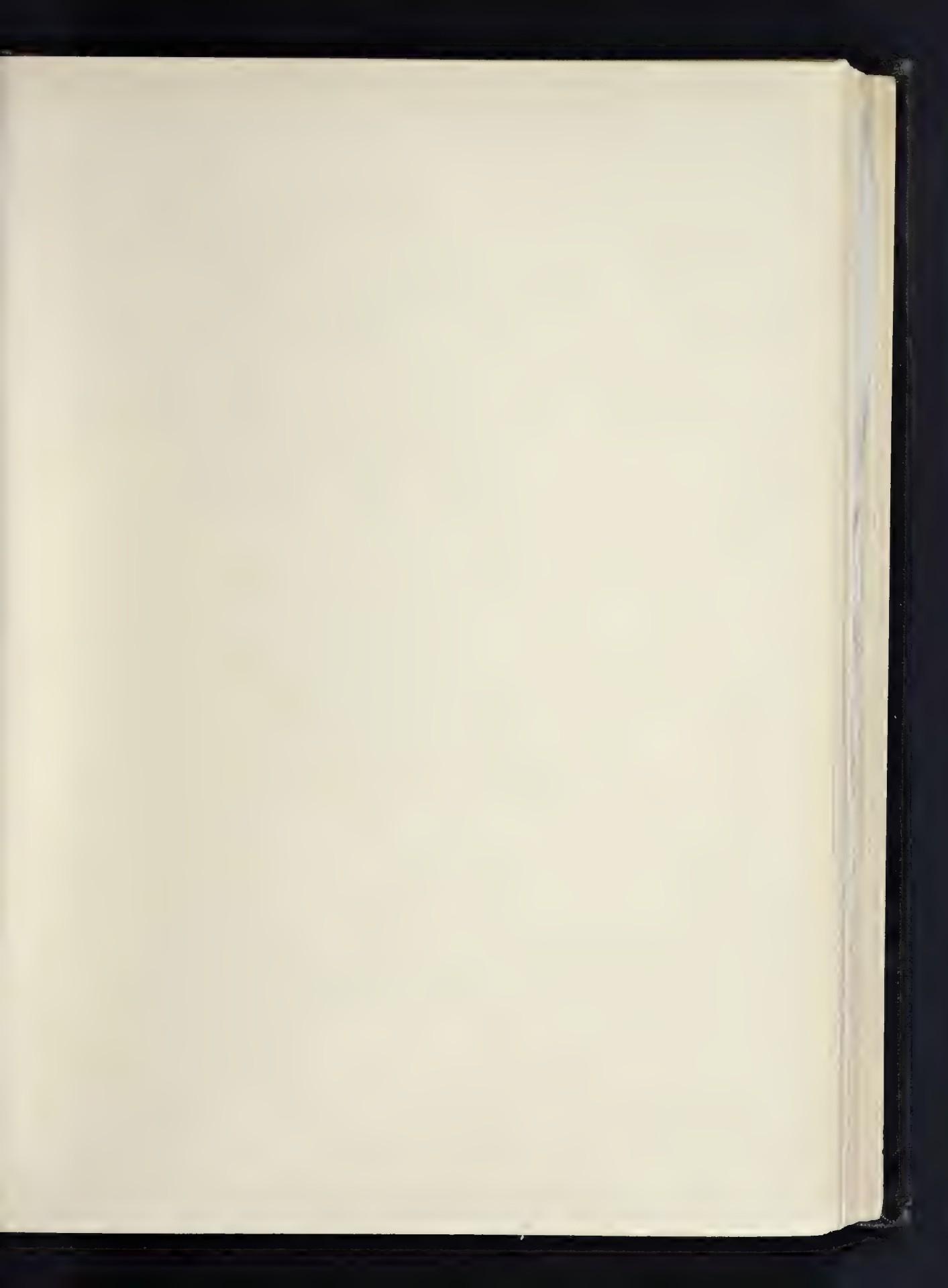
Archie Galler
Panel, 29½ in. by 24 in. (0·754 m. by 0·608 m.)
Doughty House, Rembrandt Room.
Photo Gray 29035.

67. POPE JULIUS II.

*SAC Sketch, 23
1958 (180)*
COPY after the head of Raphael's portrait of Pope Julius II in the Uffizi (No. 1131).
Canvas, 15¾ in. by 12½ in. (0·40 m. by 0·31 m.)
Doughty House, Museum.

68. MADONNA AND CHILD WITH THE INFANT ST JOHN, ST ELIZABETH AND ST JOSEPH

*Cook 1st, Sketch
25 June 1958 (25)*
COPY after the Madonna del Divino Amore in the Naples Museum (Sala XIV, No. 17).
Panel, 10½ in. by 7¾ in. (0·267 m. by 0·197 m.)
Doughty House, Boudoir.





PRESCIUTTI

(POMPEO PRESCIUTTI)

SON of the painter Bartolomeo Presciutti; active principally at Fano. Signed in 1534, together with his father, a "Resurrection of Lazarus," in S. Michele of Fano; was in 1535 commissioned to execute an altar-piece for the Chapel of the Palazzo Comunale at Jesi, which is still to be seen there. A feeble and provincial imitator of Raphael, justly styled by Vasari "pittore ordinario." Bibliography: *Vasari*, v, 258 and vii, 73.

"Pitture d' uomini eccellenti che si vedono in diverse chiese di Fano" (Fano, s.a., c. 1750). pp. 9, 17, 24.
A. Ricci, "Memorie storiche delle arti e degli artisti della Marca di Ancona," vol. ii (Macerata, 1834), pp. 139 sq.
Giov. Annibaldi, "Dei pittori in Jesi che portano l'aggiunta da Fano" in "Rassegna bibliografica dell'arte italiana," vol. iii (Ascoli, 1900), p. 209, sq.

69. MADONNA AND CHILD WITH SS. VINCENT FERRER AND LAWRENCE

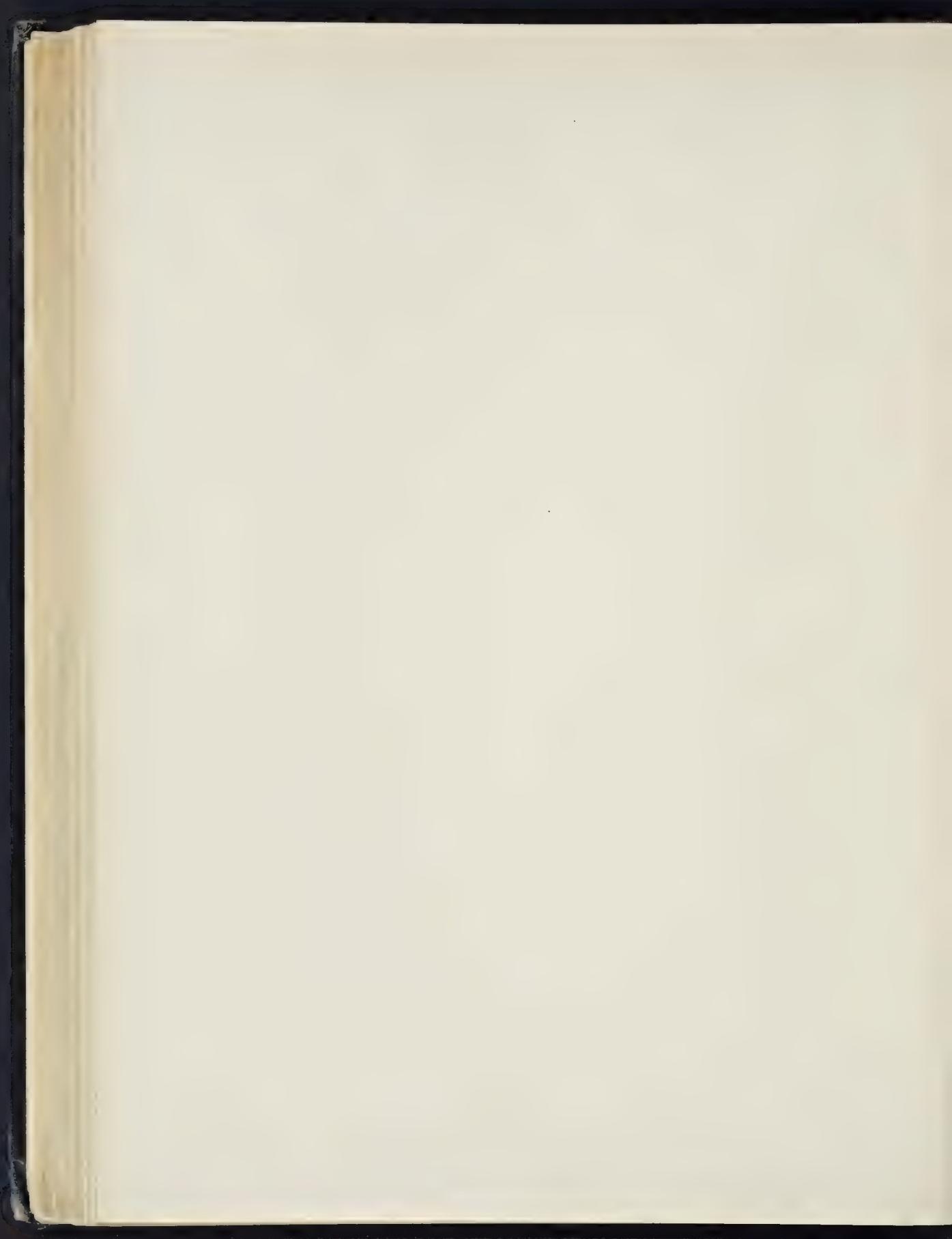
THE Virgin in pink tunic and dark green mantle is seated in front of an apse on a raised gilt throne, a brownish-red embroidered carpet spread under her feet. She holds a book in her left hand and supports with her right the Infant Christ, who standing on her knee raises his right hand in benediction. At the foot of the throne to the left stands St Vincent Ferrer, his head surmounted by a flame, pointing with his right hand to a crucifix which he holds in his left. To the right is seen St Lawrence in a pink dalmatic embroidered with black and gold and white surplice, holding in his right hand the gridiron and in his left the palm of martyrdom. Above the throne two naked angels seated on the cornice are pushing aside a dark olive green curtain.

Panel, 98 in. by 65 in. (2·486 m. by 1·548 m.)

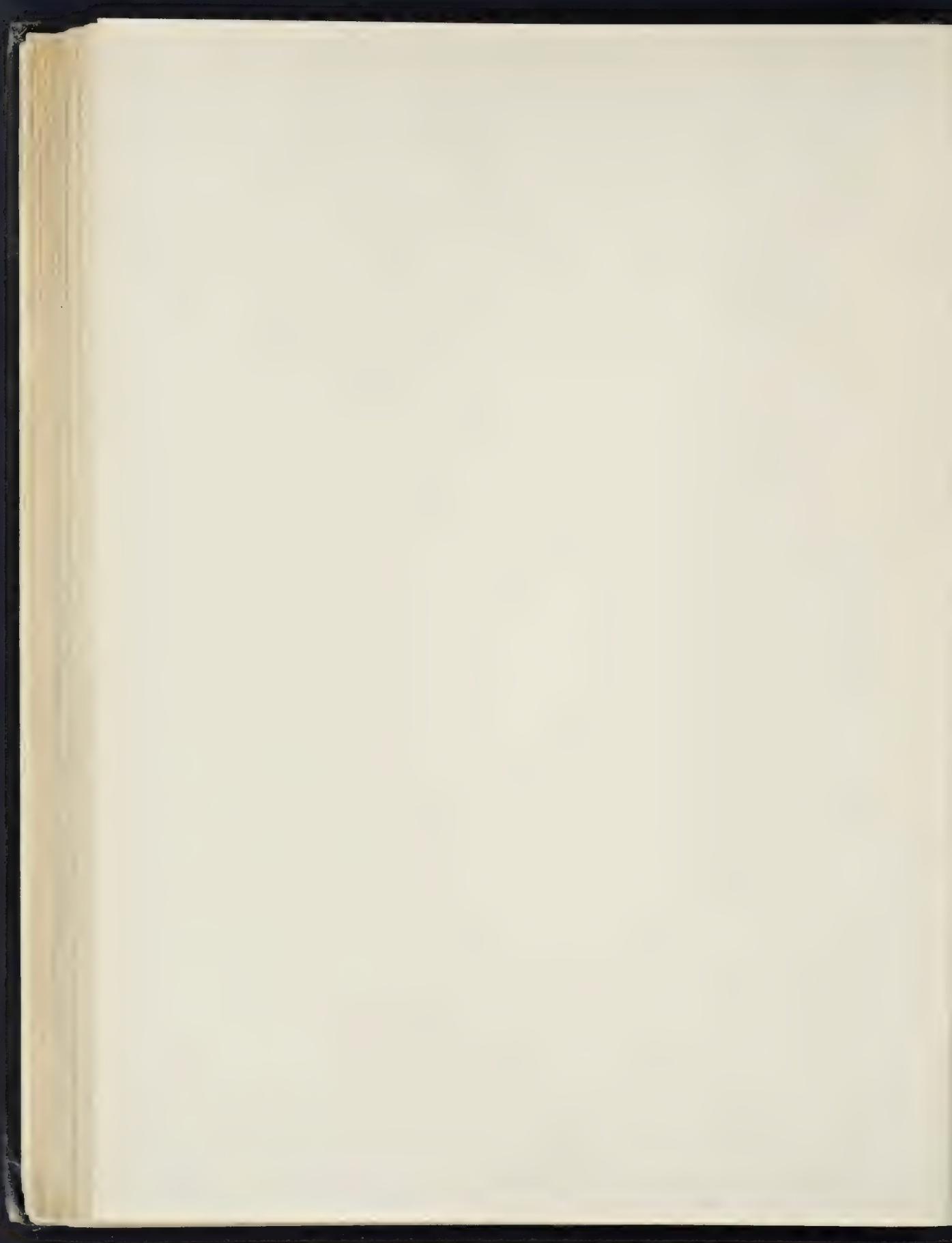
Monserrate.

Photo Coutinho, Lisbon.

THE picture bears a clumsy signature of Perino del Vaga, which must, however, be a forgery, since the painting shows no resemblance to his style. The attribution to Pompeo Presciutti has been suggested by Mr Herbert Cook and is based on the analogies as regards composition, folds of drapery, types and forms of the figures, which the present work has with the "Madonna with St Paul and St Andrew and two Angels," by that artist, formerly in Sant' Andrea at Pesaro, and now in the Brera Gallery at Milan (No. 115).



IV. ROMAN SCHOOL



RAPHAEL

(SCHOOL OF)

70. ST CATHERINE

ST CATHERINE in pink tunic and blue mantle lined with yellow is kneeling on the ground, seen almost in profile to the left. She rests her right hand which holds a palm-branch on a fragment of the emblematical wheel and presses her left hand to her heart, as she looks up to Heaven where a yellow halo surrounded by angels appears. Landscape distance in dark brown and green tones; blue mountains in the background.

Canvas, 29 $\frac{2}{3}$ in. by 24 $\frac{1}{2}$ in. (0·745 m. by 0·62 m.)

Hyde Park Gardens.

Photo Gray 31273.

AN old copy, with some variations, of the lower right-hand portion of the picture, representing the Redeemer and Saints, formerly in the church of San Paolo at Parma, and now in the Gallery of that town. This last composition is a variant of the one known from Marcantonio's large engraving (Bartsch, 113), for which there exists a drawing, from the school of Raphael, in the Louvre (Fischel, 361). The Parma painting, traditionally assigned to Raphael, is now universally held to be a work of his school only, although there is no consensus

of opinion as regards the name of its author. Crowe and Cavalcaselle (*Raphael*, ii, 554) are inclined to give it to Giovanni Francesco Penni; the eighth edition of Burckhardt's *Cicerone*, edited by Dr Bode (Leipzig, 1901, ii, 793, n. 1), Prof. C. Ricci (*La R. Galleria di Parma*, Parma, 1896, p. 22-24) and Mr Berenson (*Central Italian Painters*, p. 185) put it down as a work by Giulio Romano. Dr H. Dollmayr ("Raffael's Werkstätte" in the *Vienna Jahrbuch*, xvi [1895], p. 362) is not prepared to suggest any definite attribution.

PERINO DEL VAGA

(PIERO BUONACCORSI, called PERINO DEL VAGA)

BORN at Florence in June, 1501; died in Rome on October 14, 1547. Apprentice in his native city to Andrea de' Ceri and Ridolfo Ghirlandaio; followed the obscure painter Vaga (from whom his nickname is derived) to Toscanello and Rome; there appointed assistant to Raphael. Active subsequently in Rome, Florence, Genoa and Pisa.
Bibliography: Vasari, v. 587-632.
R. Soprani, "Le vite de' pittori, scultori et architetti geno-

vesi," ed. C. G. Ratti (Genoa, 1768-9), i, 380-387.
F. Alizeri, "Notizie dei professori del disegno in Liguria dalle origini al secolo xvi" (Genoa, 1870-80, iii, 365-376).
Morelli, "Italian Painters," i, 139-151.
Dollmayr, "Raffael's Werkstätte," in the Vienna "Jahrbuch," vol. xvi (1895), *passim*.
B. Berenson, "Central Italian Painters," p. 259 sq.

71. THE NATIVITY

PLATE XI.

THE Infant Christ is lying on the ground reclining against a blue and purple cushion and with a white cloth spread under him. To the right of him kneels the Virgin with her hands crossed in front of her breast; she wears a diadem in her hair and a scarlet tunic, a steel blue mantle and a transparent veil. Behind the Child St Catherine is kneeling; she wears a jewelled crown, a green tunic and a purple mantle and extends her left hand in wonderment, while holding a palm-branch in her right; the emblematical wheel is seen at her side. To the left kneels St John the Baptist, crossing his hands in front of his breast, and with a tall cross leaning against his shoulder; he wears a coat of skins, a white tunic and a pale pink mantle. Behind the figures stand four Saints, viz.: St Sebastian, with red loin-cloth and mantle, raising his left hand in astonishment; St James the Greater, in a yellow tunic and a dark blue mantle, with a staff leaning against his shoulder and joining his hands in prayer; St Joseph, in green tunic and brown mantle, turning to St Roch, who wears a blue tunic and a crimson mantle with blue lining, and holds a pilgrim's staff in his left hand. In a yellow halo is seen the Eternal, in blue and red, borne through the air by angels. He raises his right hand in benediction while holding a green globe in his left. Further back to the right is a large ruined building; a man, dressed in red, is walking up the steps. In the distance a chain of blue mountains stands out against the sky, which is coloured by the setting sun. The shadows throughout the picture are strongly marked and opaque.

Signed on the tablet in the foreground:

Panel, transferred to canvas, 108 in. by 87 in.

(2·74 m. by 2·205 m.)

Doughty House, Long Gallery, No. 17.

Photo Gray 29001.



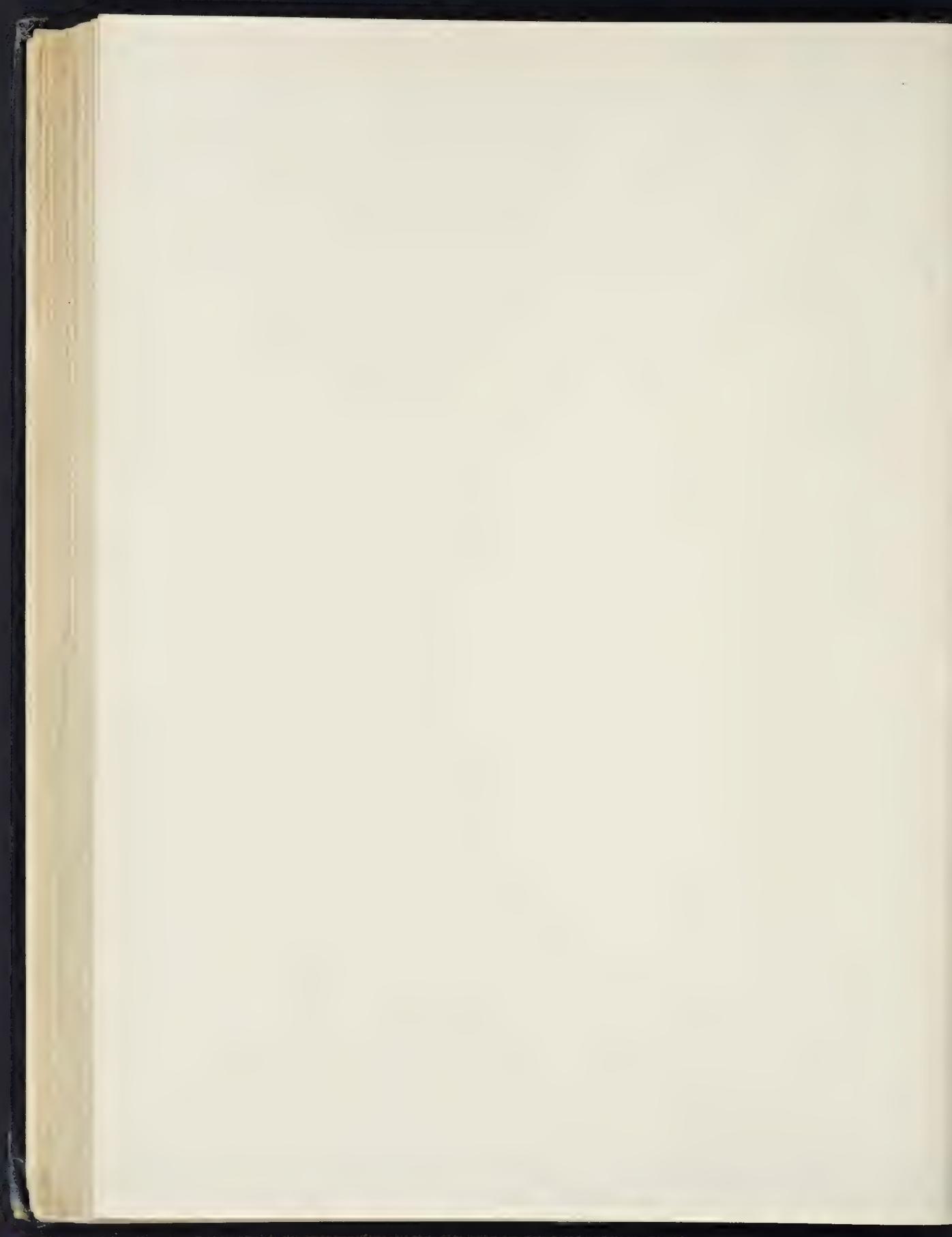


PIERINO DEL VAGA

71. TERNARITY



she silently



PAINTED for the chapel of the Baciadonne family in the church of Santa Mariadi Consolazione at the end of the Borgo di Bisagno at Genoa. When this church was pulled down in the seventeenth century and re-erected where it still stands (in the present Via Venti Settembre) Perino's altar-piece was transferred to the new building and is still recorded as being there in 1792. (Compare Vasari, v, 616 sq.; R. Soprani, *Le vite de' pittores... genovesi*, Genoa, 1674, p. 272; ed. C. G. Ratti, Genoa, 1768-69, i, 384; C. G. Ratti, *Instruzione di quanto può vedersi di più bello in Genova*, Genoa, 1780, i, 337; G. Brusco, *Description des beautés de Gênes et de ses environs*, Genoa, 1792, p. 229.) It was subsequently acquired by Cardinal Fesch, and is entered as No. 656 in the Fesch catalogue of 1841, and as No. 813 in the Fesch catalogue of 1845; the inscription, "No. 1105 du cat." at the back of the picture refers no doubt also to one of the catalogues of the same collection. (Compare the comments on No. 37 in this collection.) It fetched 8250 francs at the Fesch sale in 1845 (H. Mireur, *Dictionnaire des ventes d'art*, i, 493), when it was bought by M. George the expert, as it was rumoured at the time, for the Louvre (see a MS. note in the copy of the sale catalogue in the National Art Library).

Subsequently in the collection of the Earl of Dudley, who lent it to the Exhibition at Manchester, 1857, No. 188.

Exhibited at Burlington House, Old Masters, 1871, No. 361.

Acquired at the Dudley sale, June 25, 1892, No. 91, for 470 guineas.

Vasari refers to this picture as follows:—"...e similmente in una chiesa dimandata Santa Maria de Consolazione, [fece] ad un gentiluomo di Casa Baciadonne: nella qual tavola fece una Natività di Cristo, opera lodatissima, ma messa in luogo oscuro talmente, che per colpa del non aver buon lume non si può conoscer la sua perfezione; e tanto più, che Perino cercò di dipingerla con una maniera oscura, onde avrebbe bisogno di gran lume."

Waagen, *Treasures*, ii, 233.

Morelli, *Italian Painters*, i, 140, n. 9.

B. Berenson, *Central Italian Painters*, p. 260.

H. F. Cook, in *Gaz. des Beaux-arts*, May, 1900, p. 419.

Arundel Club Portfolio, 1912, No. 8.

The type of the Child recalls that in Raphael's "Madonna della Tenda" in the Pinakothek at Munich. The character of the whole is that of an eclectic painter deriving his ideas from many sources.

SICCIOLANTE

(GIROLAMO SICCIOLANTE)

ANATIVE of Sermoneta, near Rome; died during the pontificate of Gregory XIII (1572-85). Pupil of Leonardo da Vinci and Perino del Vaga; influenced by Michelangelo and Raphael. Active chiefly in Rome; for some time in the service of Pier Luigi Farnese, Duke of Parma and Piacenza. One of the best of the Roman Mannerists of the sixteenth century.

Bibliography: Vasari, vii, 571-574.

G. B. Baglione, "Le vite de' pittori, scultori et architetti," etc. (Rome, 1642), pp. 23-25.

72. MADONNA AND CHILD

THE Virgin, who wears a yellow under-dress, a pink robe, olive-green mantle lined with pink and white scarf, is seated on a marble bench, holding with both hands the Infant Christ, who puts his arms round her neck.

Dark background. Below, to the left, the inscription:

PETRVS
STAPEGGIA
VRBINAS EX.
VOTO. FACEN.
CURAVIT
F.M.P.E.

*Panel, arched top, 69 in. by 49½ in. (1·75 m. by 1·247 m.)
St Paul's Churchyard.*

MR HERBERT COOK has suggested the attribution to Sicciolante, in view of the resemblance which this picture shows to the "Madonna and Child"

by this artist in the Brera at Milan (No. 572). The influence of Sebastiano del Piombo is clearly traceable in the present work.

ROMAN SCHOOL(?)

(SIXTEENTH CENTURY)

73. A SIBYL

ASIBYL in white striped robe, dark green mantle lined with yellow and a white striped head-cloth, is standing, turned three quarters to the right, reading a large red book. A boy angel is grasping with his left hand her mantle.

Landscape background.

Panel, circular top, 16 $\frac{3}{4}$ in. by 8 $\frac{3}{8}$ in. (0·424 m. by 0·213 m.)

Doughty House, Staircase.

COMPANION picture to No. 74. Both paintings were formerly in the collection of Mr R. P. Nichols, by whom they were lent to the National Exhibition of

Works of Art at Leeds, 1868, Nos. 225 a and b.
The traditional attribution to Giulio Romano cannot be upheld.

74. A SIBYL

ASIBYL in dark green robe, red mantle, and a green striped head-cloth, is standing, resting her foot on a red foot-stool. She is seen in profile, writing on a large tablet, which is supported by a boy angel.

Landscape background.

Panel, circular top, 16 $\frac{3}{4}$ in. by 8 $\frac{3}{8}$ in. (0·424 m. by 0·213 m.)

Doughty House, Staircase.

COMPANION picture to No. 73. See the comments on that work.

AGOSTINO TASSI

CLAIMED himself to be a native of Rome; but according to Passeri, he was really born at Perugia, in 1566; Passeri also states that his family name was Buonamici, and that he began to call himself Tassi after having been in the service of the Marchese Tassi in Rome. He led a dissipated and adventurous life; Cosimo II, Grand Duke of Tuscany, sent him for some time to the galleys at Leghorn. Tassi lived chiefly in Rome, where he died in May, 1644. A talented painter of landscapes, especially marine views, Tassi is an important figure in the history

of art, through having been the first master of Claude Lorrain.

Bibliography: G. B. Passeri, "Vite de' pittori scultori ed architetti che anno lavorato in Roma morti dal 1641 fino al 1673" (Rome, 1772), pp. 99-113.

A. Bertolotti, "Agostino Tasso suoi scolari e compagni pittori in Roma," in Giornale di erudizione artistica, vol. v (Perugia, 1876), pp. 193-223.

L. Ozzola, "Vita e opere di Salvator Rosa" (Strassburg, 1908), pp. 9-11.

75. LANDSCAPE

VIEW of a valley, with a stream which flows from the left, forming many small cascades, between rocky and wooded banks. The rocks are brown, and the masses of foliage painted in dark green and brown tones. In the foreground are seen some brightly-clad figures: a shepherd with his flock; a man and a woman carrying baskets with grapes and walking by a donkey, also laden with grapes; a man, woman and child taking a meal. In the middle distance, a town at the foot of mountains, shimmering in the golden haze of sunset. Blue sky with clouds.

*Canvas, re-lined, 55½ in. by 85¼ in. (1·397 m. by 2·16 m.)
Doughty House, Outer Hall.
Photo Gray 29039.*

THE attribution to Tassi is the traditional one and is supported by the analogies in design and colouring, which the picture bears to a landscape, with the Conversion of St Paul, in the Palazzo Corsini at Rome (No. 1253), also attributed to Tassi. Some

paintings passing under his name in galleries (e.g. "St John the Baptist preaching" in the Palazzo Pitti [No. 431], and two Hunting Scenes in the Palazzo Corsini in Rome) are, no doubt, markedly harder and drier in tone.



No 15

PIETRO DA CORTONA

(PIETRO BERETTINI, called PIETRO DA CORTONA)

BORN at Cortona on November 1, 1596; died at Rome on May 16, 1669. Pupil of Andrea Comodati Florence and Baccio Ciarpi in Rome. Active in Rome and Florence. A typical representative of the late Baroque, superficial and rhetorical, but most efficient as a decorator.

Bibliography: O. Pollak, in *Thieme and Becker, Allgemeines Lexikon der bildenden Künstler*, vii, 486-498.

76. ALLEGORY

TO the right is seen Time, represented as an old man with a grey loin-cloth, holding an hour-glass in his raised left hand and offering with the right some flowers to a young woman, who sits at her dressing-table, which is covered with a rose-purple cloth. She wears a white under-dress and a blue mantle with green lining. Above Cupid is seen flying, holding a quiver; below a putto is lying on the floor, holding a vase with flowers.

Canvas, 38½ in. by 29 in. (1·02 m. by 0·735 m.)
St Paul's Churchyard.

SASSOFERRATO

(GIOVANNI BATTISTA SALVI, called IL SASSOFERRATO)

BORN at Sassoferato, near Urbino, on July 11, 1605; died at Rome on August 8, 1685. Pupil in his native place of his father, Tarquinio; subsequently trained in Rome and Naples, in the latter city, perhaps, under Domenichino. His work bears evidence of a close study of the older Italian masters, and not only of those of the mature Renaissance, but also those of the "Quattrocento," whose principles

of design he often adopts with an archaic tendency, which is very rare in his age. Highly characteristic of his century, on the other hand, is his exaggerated sentimentalism. His drawing is careful and correct, but his colouring hard and cold.

Bibliography: Lanzi, "Storia pittorica della Italia" (Bassano, 1809), vol. ii, pp. 177-179.

77. MADONNA AND CHILD

Anon. 1763
Inv. no. 244 (64)
With Crames, The
... and ...

THE Virgin, who wears a red robe, a blue mantle and a white head-cloth, leaving part of her brown hair uncovered, is seated, seen as far as the knees. She leans her cheek against the head of the Infant Christ, who is asleep in her lap and whom she holds with both hands. The Child is partly enveloped in a white wrap, and sits on a green cushion. Grey-brown background, lit by a glory of light surrounding the Virgin's head.

Canvas, 18½ in. by 14½ in. (0·464 m. by 0·359 m.)
Doughty House, Long Gallery, No. 28.

THIS composition is one which Sassoferato has often repeated, with some variations, at times reversing it. Among these versions we may note those in the Dresden Gallery (No. 431); in the Prado (No. 342); and in the late Aguado collection (engraved by Bernardi), in which the group appears as in the present picture; while it is reversed in

those in the Brera Gallery (No. 583) and the Crespi collection at Milan; the Louvre (No. 1491); the collection of the Marchesa di Villamarina at Rome; the late Leuchtenberg collection at St Petersburg; the Imperial Gallery (No. 539), and the Liechtenstein collection at Vienna. The design is based on one occurring in three etchings by Guido Reni (Bartsch, 2, 3, and 4).

78. MADONNA AND CHILD

COPY, with variations, of Raphael's Madonna della Casa Conestabile della Staffa now in the Hermitage at St Petersburg (No. 1667).

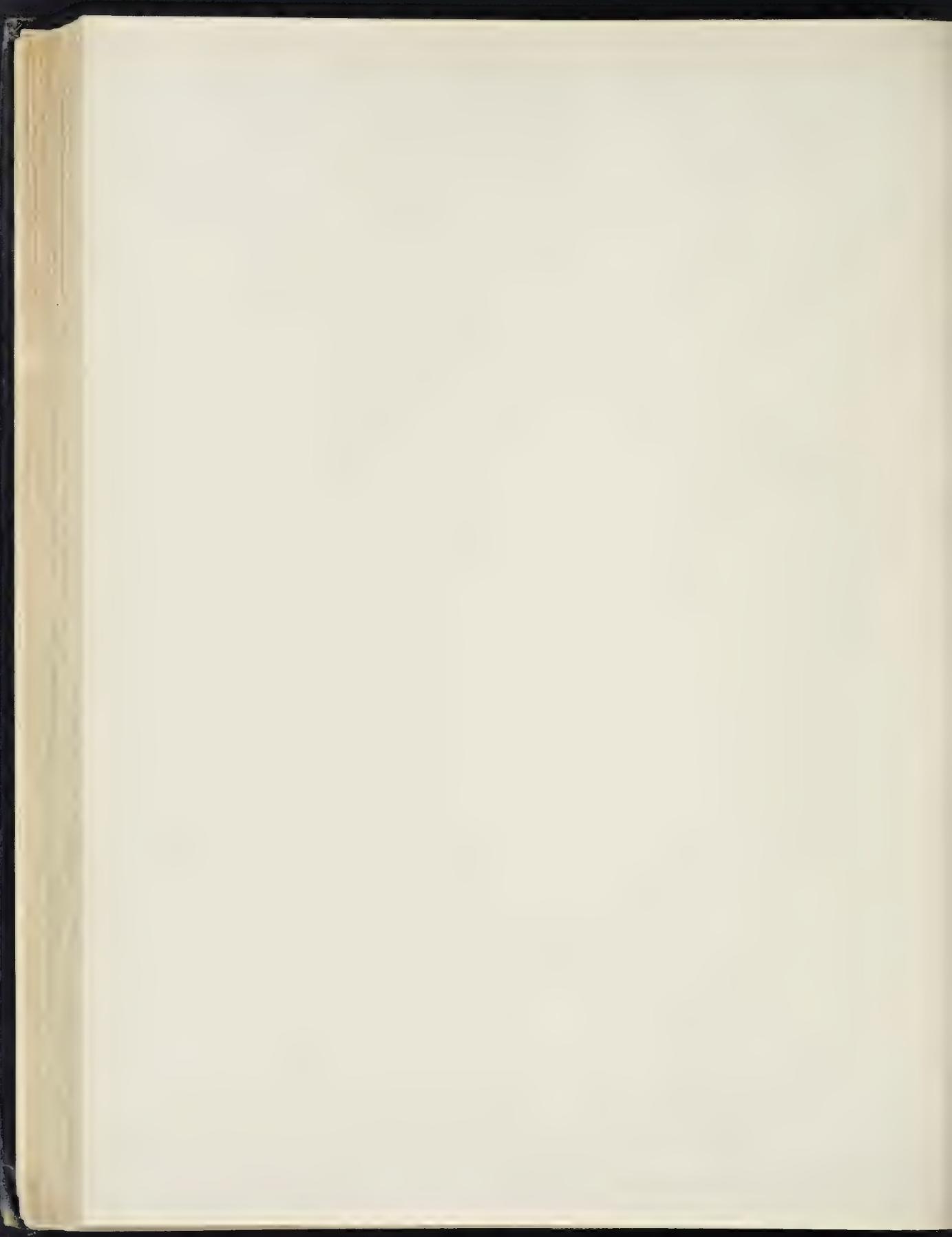
Panel, circular, diameter 8½ in. (0·214 m.)
Doughty House, Octagon Room, No. 69.
Photo Anderson 18505.

THE types, the forms and the colouring are very characteristic of Sassoferato.
Another copy by him after the same picture is in

the Louvre (No. 360 in the Both de Tautz Catalogue of 1890, not now shown).



plate, 78.



BATONI

(POMPEO GIROLAMO BATONI)

BORN at Lucca on Jan. 25, 1708; settled in Rome by 1728, and died in that city on Feb. 4, 1787. Trained under Sebastiano Conca, Agostino Masucci and Fernando Imperiali; studied also extensively the antique and the works of Raphael and Correggio. His art was highly appreciated by his con-

temporaries and marks a reaction against the florid decorative style then prevailing in Italian painting, though it does not itself stand quite isolated from the general tendencies of the Rococo age.

Bibliography: H. Posse in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," iii, 35-7.

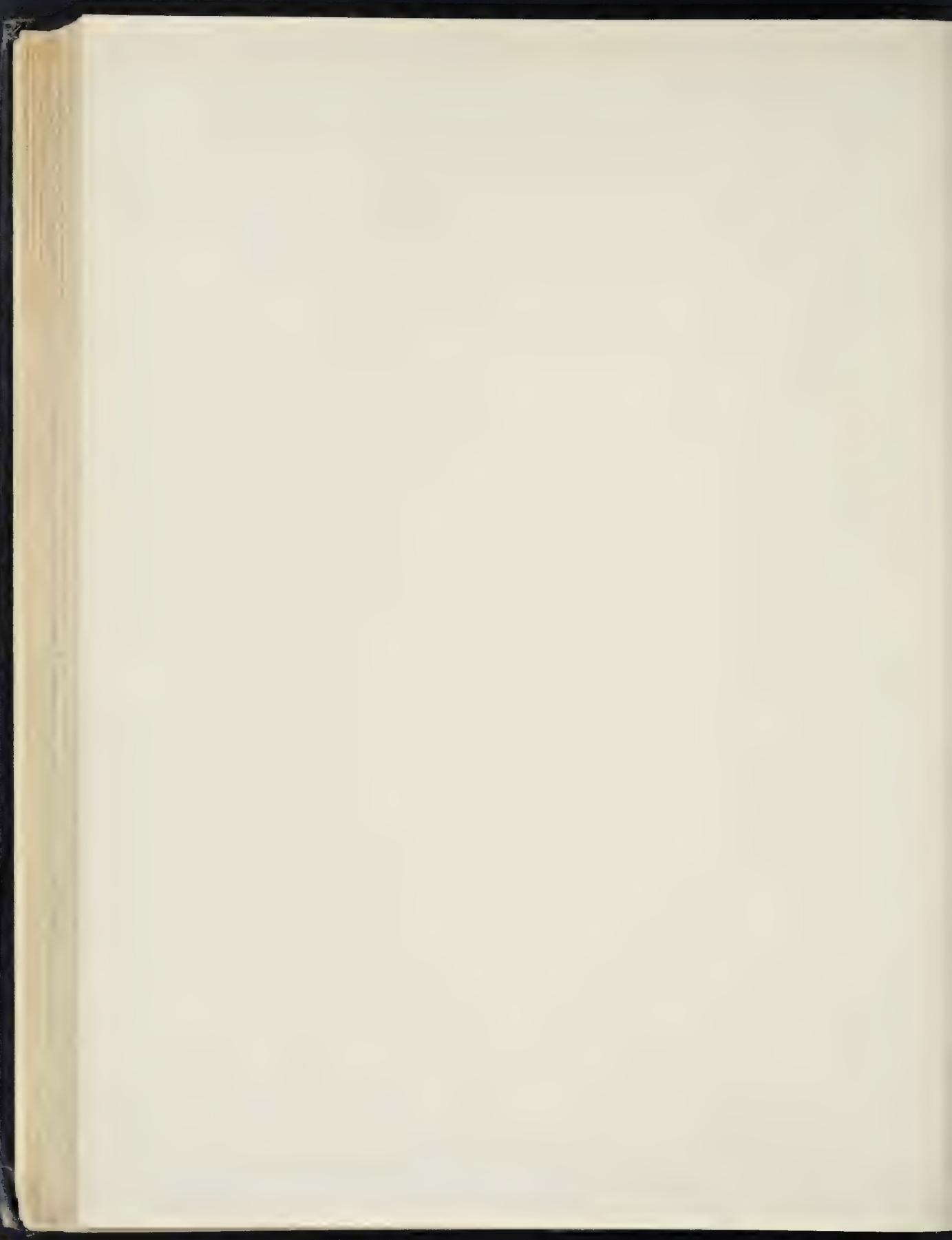
79. MARRIAGE OF ST CATHERINE

THE Virgin in red robe, blue mantle and light brown head-cloth is enthroned in a marble hall between two columns, a green rug spread out under her feet. She rests her left hand on one of the columns and supports with her right the Infant Christ who is sitting in her lap on a piece of white cloth, putting a ring on the hand of St Catherine who is kneeling to the left. She wears a white under-dress, a yellow over-dress, a pale pink mantle shot with blue and a crown on her head. She rests her left arm on the emblematical wheel holding in her hand a sword. At her feet is a palm branch. To the right behind the Virgin is seen an angel in yellow playing the mandoline. Further back are seen St Joseph and two boy-angels. A green drapery is stretched behind the foremost angel.

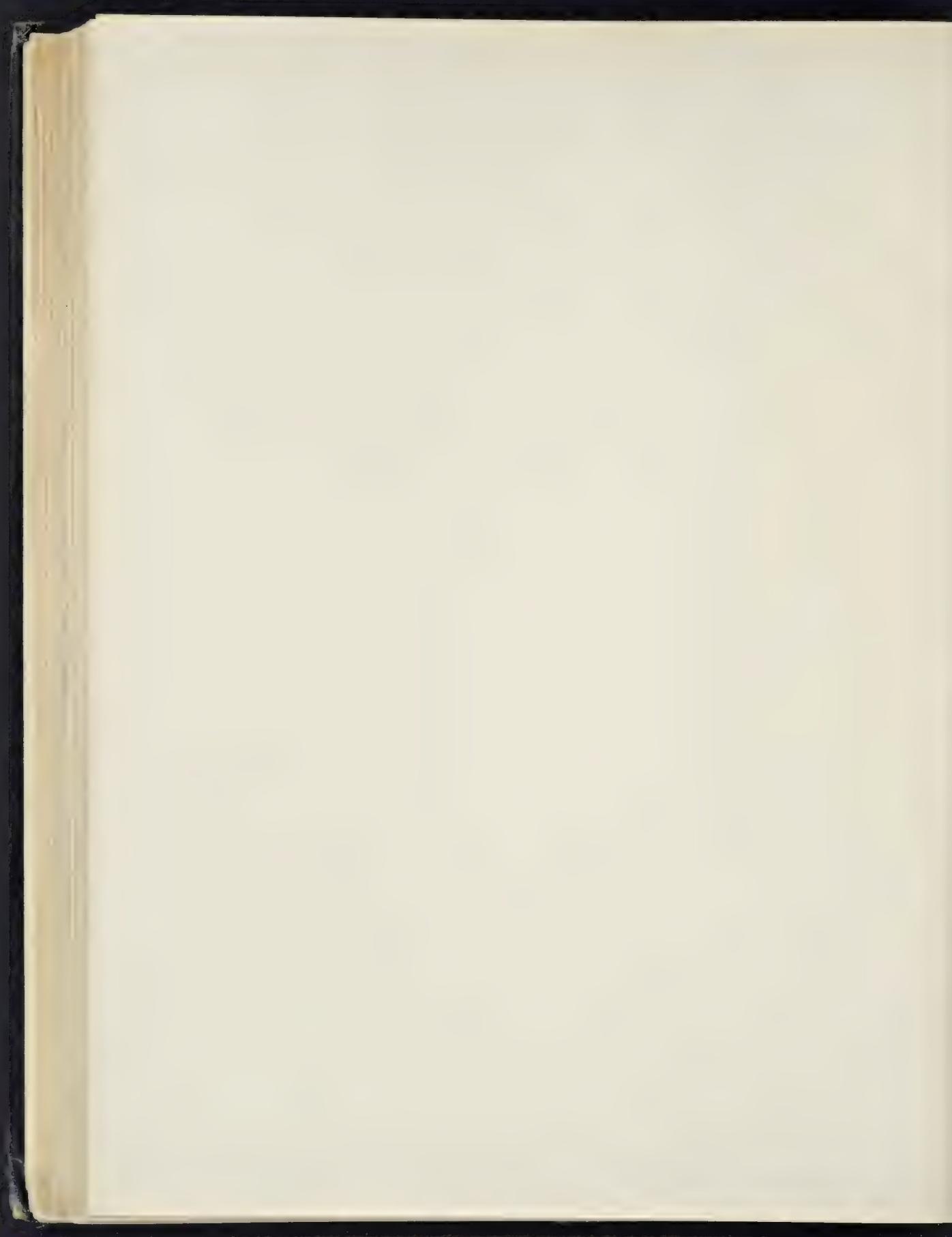
Canvas, $12\frac{7}{8}$ in. by $9\frac{1}{2}$ in. (0.325 m. by 0.241 m.)
Doughty House, Octagon Room, No. 67.

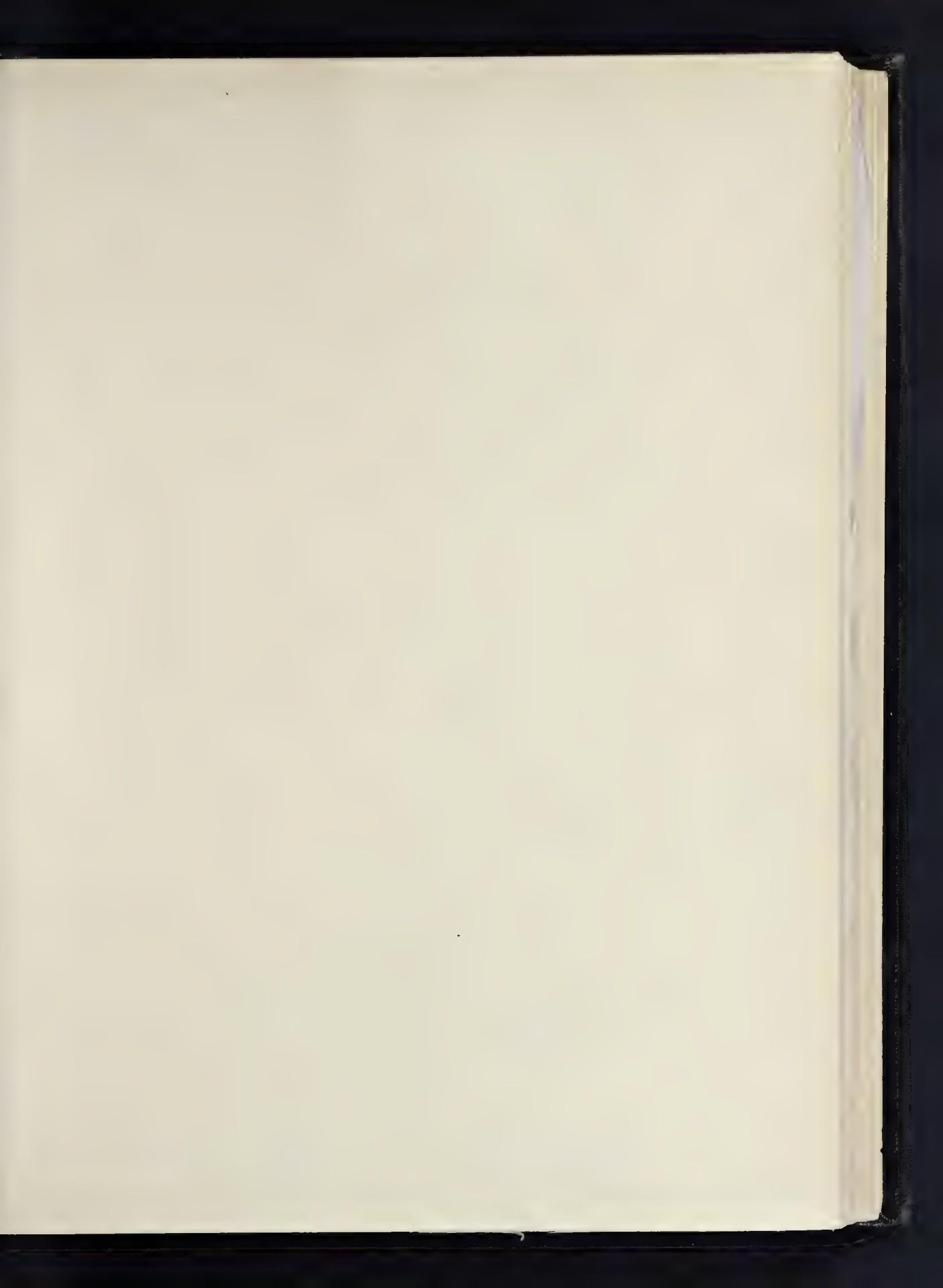
Mr. Wm. C. Nease.
at sale at Robinson & Co., New York, 1912.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1912-13, No. 13.



V. NEAPOLITAN SCHOOL







ANDREA SABBATINI

BORN at Salerno towards the close of the fifteenth century; died at Gaeta, between November 24, 1530, and May 14, 1531. Active in Naples and its neighbourhood. Imitator of Raphael; influenced by Cesare da Sesto.

Bibliography: A. Caravita, "I codici e le arti a Monte

Cassino," vol. iii (Monte Cassino, 1870), pp. 18-36.
G. Frizzoni, "Arte italiana del rinascimento" (Milano, 1891), pp. 61-78.
W. Rolfs, "Geschichte der Malerei Neapels," Leipzig, 1910, pp. 180-188.

80. THE BAPTISM OF CHRIST

CHRIST, naked, save for a white loin-cloth, stands with crossed arms, bending forward as St John (in skin-coat and pink mantle) pours water over his head from a shell. Above, a half-length of God the Father, in dark red mantle, appears among clouds, imparting the benediction with his right hand, while the Dove hovers over the Christ. Behind the figures of Christ and St John, two angels in pink are kneeling, one holding a white cloth. The scene takes place in a wooded landscape, with blue mountains in the distance. Blue sky with grey clouds.

Canvas, circular top, 99 in. by 67 in. (2·51 m. by 1·70 m.)

Monserrate.

Photo Coutinho, Lisbon.

THE attribution to Andrea Sabbatini, or Andrea da Salerno, as he is called, proposed by Mr Cook, is fully warranted by the types, forms and folds of drapery, which will be found paralleled, e.g. in Sabbatini's "Adoration of the Magi," and "St Nicholas of

Bari enthroned" in the Naples Gallery. The composition is based on that of Cesare da Sesto's "Baptism," in his polyptych, in the monastery of SS. Trinità della Cava, near Naples (reproduced in Frizzoni, *op. cit.*, plate 4).

SALVATOR ROSA

(IMITATOR OF)

BORN at Arenella, near Naples, in 1615, probably on July 21; died at Rome on March 15, 1673. Pupil of his uncle, Antonio Greco, and Francesco Fracanzano. Active chiefly in Rome, but also in Florence and other places in Tuscany, Viterbo and Naples. A painter of vigorous and original imagination, though at times vulgar and rhetorical; a great master of romantic landscape.

Bibliography: L. Ozzola, "Vite e opere di Salvator Rosa" (Strassburg, 1908).

81. LANDSCAPE

VIEW of a lake with mountainous banks. In the centre of the picture, two trees with spare foliage. To the right, on the bank of the lake, groups of fishermen; others are seen in boats on the water. To the left a shepherd is tending a flock of goats. In the middle-distance a small town on a hill. Distant blue mountains. Blue sky with clouds.

Canvas, $22\frac{3}{8}$ in. by $27\frac{3}{8}$ in. (0·568 m. by 0·694 m.)
Doughty House, Long Gallery, No. 33.
Photo Gray 28984.

PURCHASED in 1875 through Sir J. C. Robinson. "Salvator Rosa in England," in *The Burlington Magazine*, xvi, 1909-10, p. 149, n. 8), as an imitation of Salvator Rosa.

NEAPOLITAN SCHOOL

(SEVENTEENTH CENTURY)

82. ROMAN WARRIOR ON HORSE-BACK

A ROMAN warrior, riding on a light-brown horse, galloping towards the right, is turning round in the saddle looking back. He wears golden armour over a red under-dress, a dark green floating mantle and a helmet with one red and one white plume and holds in his right hand the baton of command. The harness is red with gold ornaments; an olive-green cloth is spread under the rider. Background of landscape with buildings in greenish-grey tones. Clouded sky.

Canvas, 84 in. by 60 in. (2·13 m. by 1·52 m.)

Monserrate.

Photo Coutinho, Lisbon.

Like its companion picture (No. 83) a broadly treated, decorative work.

83. ROMAN WARRIOR ON HORSE-BACK

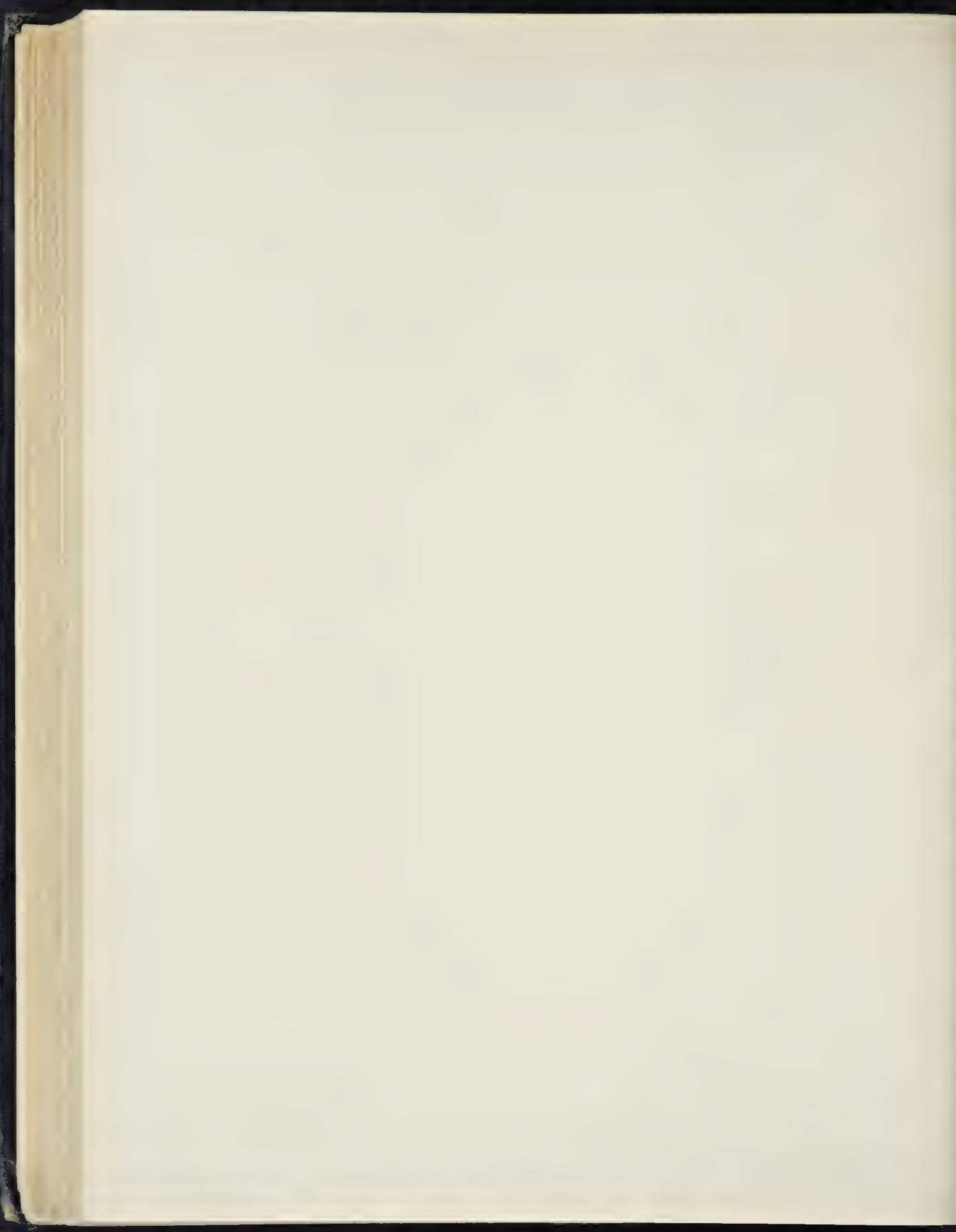
A ROMAN soldier in golden and green armour and a green mantle is seen in profile to the left riding on a brown horse. He leans his uplifted right hand on a baton of command, while resting the left on his hip. The horse's harness is green, adorned with pearls and gold ornaments. Landscape background in bluish-green tones.

Canvas, 84 in. by 60 in. (2·13 m. by 1·52 m.)

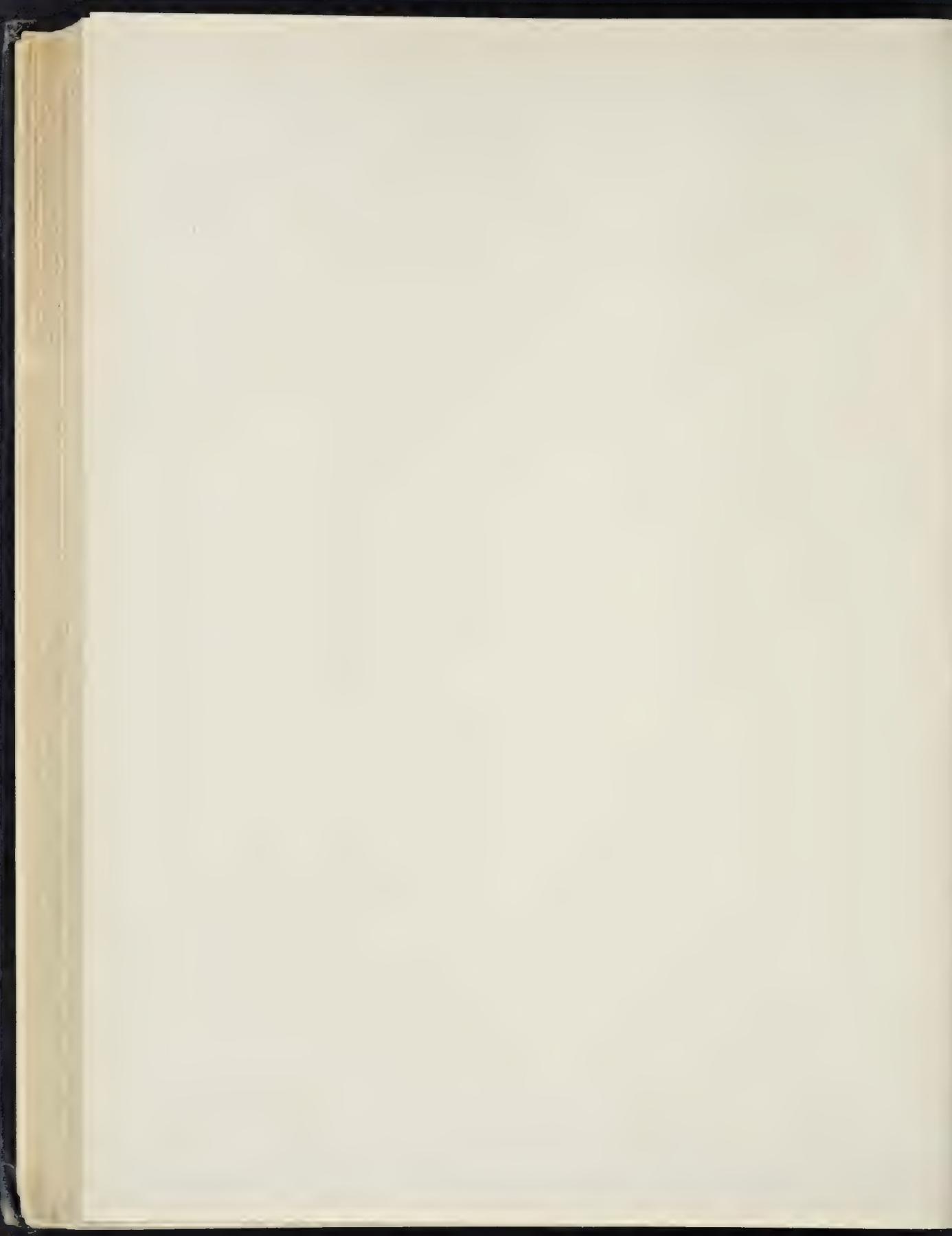
Monserrate.

Photo Coutinho, Lisbon.

Companion picture to No. 82.



VI. BOLOGNESE SCHOOL



BAGNACAVALLO

(BARTOLOMEO RAMENGHI DA BAGNACAVALLO,
called IL BAGNACAVALLO)

BORN at Bagnacavallo near Ferrara in 1484; *Bibliography: Vasari, v. 175-9.*
died at Bologna in 1542. Pupil of Francesco S. Ramenghi in C. Malvasia, "Felsina pittrice,"
Francia; studied subsequently in Rome moulding his style on that of Raphael. Active principally at Bologna.

84. COMPOSITE ALTAR-PIECE

IN the centre, an arched panel, containing a representation of the Baptism of Christ; at the corners figures of Angels; around, fifteen scenes from the life of Christ, in square compartments.

Panels.

The whole 55 in. by $38\frac{1}{2}$ in. (1.394 m. by 0.975 m.)

The centre $34\frac{3}{8}$ in. by 18 in. (0.872 m. by 0.456 m.)

The surrounding compartments $8\frac{3}{8}$ in. by $8\frac{3}{8}$ in. (0.213 m. by 0.213 m.)

St Paul's Churchyard.

The attribution is the traditional one.

ANNIBALE CARRACCI

BAPTIZED at Bologna on Nov. 3, 1560; died in Rome on July 15, 1609. Pupil of his cousin Lodovico; subsequently developed through the study of Correggio (whose influence he felt very strongly), the Venetians, Raphael and Michelangelo. Active at Bologna and Rome. In most of his religious paintings, he displays little but an unconvincing rhetoric; but he shows himself as an artist of high order in his great works of mural decoration with subjects from classical mythology and in his heroic landscapes. His portraits are also often of great excellence.

Bibliography: G. Malvasia, "Felsina pittrice" (Bologna, 1844), i, 264-368.

H. Janitschek, "Die Malerschule von Bologna," in R. Dohme, "Kunst und Künstler des Mittelalters und der Neuzeit," vol. iii, pt. ii, Nos. 75-77, Leipzig, 1879.

H. Tietze, "Annibale Carraccis Galerie im Palazzo Farnese und seine römische Werkstatt," in the Vienna "Jahrbuch," vol. xxvi (1906-07), pp. 49-182.

H. Schmerber, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," vi, 55-60.

85. THE TOILET OF VENUS

THE scene takes place on a terrace where Venus is seen seated on a couch with yellow and green cushions, a piece of blue cloth loosely draped over her legs. Behind her two attendant Nymphs are dressing her hair, while a third is admiring a piece of jewellery which she is holding up to examine. All three are relieved against a red hanging running half-way across the background of the picture. Several Cupids are seen about, one of them holding the mirror for Venus, another fastening her sandal, and two of them playing with two caskets containing jewellery; yet another is bearing water from a fountain which is surmounted by a statue of Bacchus. Landscape background in dark green and blue tones.

*Panel, transferred to canvas, 49½ in. by 63½ in. (1·245 m. by 1·61 m.)
Doughty House, Long Gallery, No. 39.
Photo Gray 28996.*

FORMERLY belonging to Mr Hugh A. J. Munro, of Novar; bought for £189 at the sale of the Novar collection (June 1, 1878, No. 19) by Mr Dyer. In the sale catalogue the picture is stated to have come from the Tanari Palace at Bologna.

Purchased from Sir J. C. Robinson in 1878.

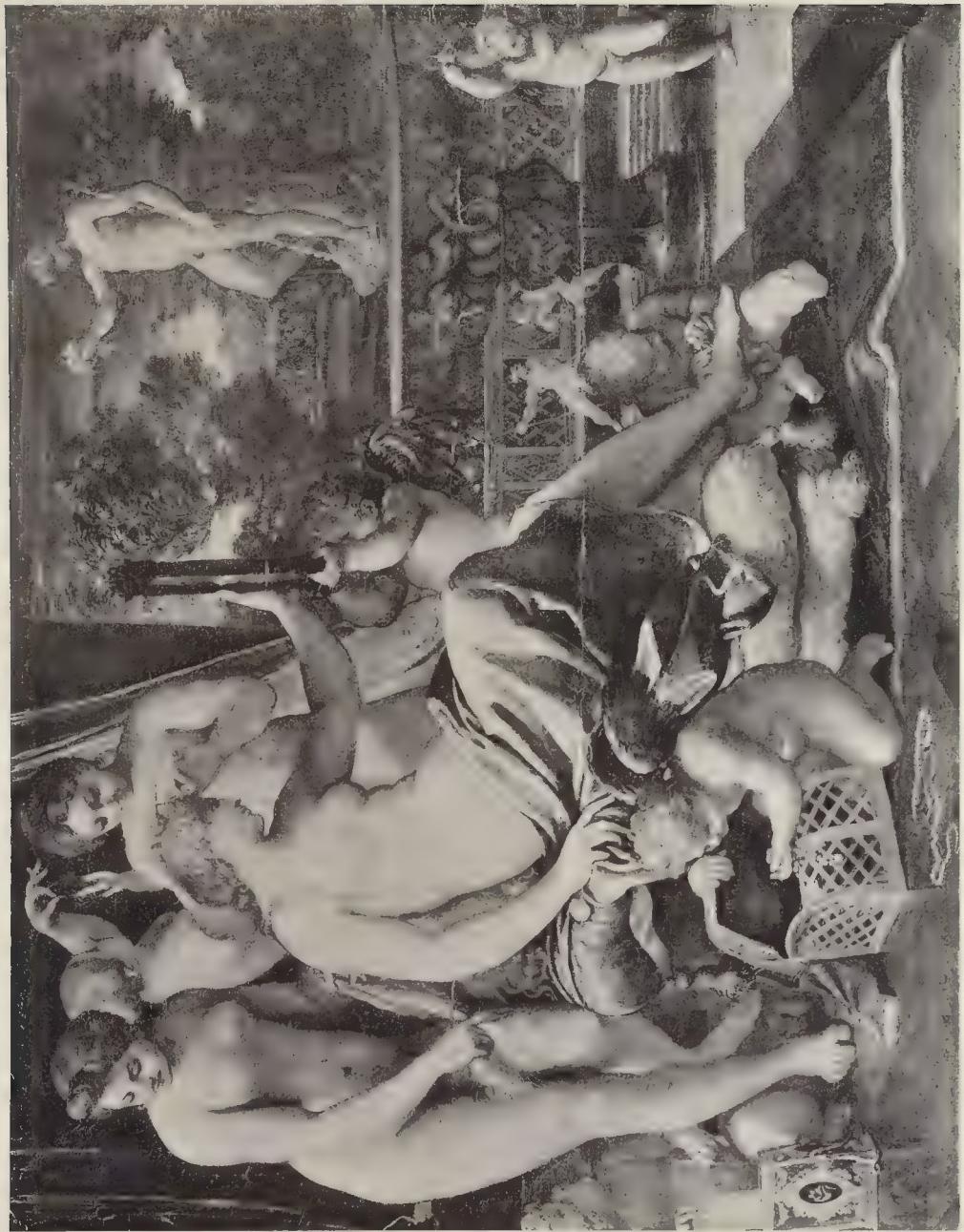
Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1908, No. 20.

Waagen, *Treasures*, ii, 135.

This picture, the effect of which is somewhat im-

paired by the darkened varnish, is a fine example of Annibale's style as a designer of mythological subjects. The influence of Correggio is very noticeable in it, especially in the figure of the nymph to the left of Venus, which is almost copied from that of Venus in Correggio's "Education of Cupid" in the National Gallery.

A picture of the same subject by Annibale Carracci which was in the Orleans collection—engraved by Du Parc; bought at the Orleans sale by Lord Berwick—shows certain similar motives.



390. 85.



ANNIBALE CARRACCI (?)

86. DEATH OF ST FRANCIS

Saint Francis is seen lying on a rough bed in a cell, his eyes closed and an ecstatic expression on his face. In his left hand he holds a rosary, while his right is pressed to his heart. A fur is spread over his legs. By the bed a stand, with an open book and a skull. Kneeling on the floor with his back to the spectator, a Franciscan monk in prayer. Behind the bed two other Franciscan monks, one kneeling, joining his hands in prayer, the other leaning his head in his hand with a sad expression on his face. Above the bed to the right a window, through which green foliage and the blue sky can be seen. In the left-hand corner of the picture, relieved against an orange background, an angel in blue tunic holding a violin in his hand. Beside him two other angels.

Panel, 27 $\frac{3}{8}$ in. by 19 $\frac{3}{8}$ in. (0·694 m. by 0·492 m.)

Doughty House, Long Gallery, No. 10.

In all probability identical with the picture of the same subject ascribed to Annibale Carracci, and stated to measure 27 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in., which was sold for £194 5s. at the sale of the collection of Benjamin West, P.R.A. (Christie's, June 23, 24, 1820) to "Whiston" (Redford, *Art Sales*, i, 119; ii, 223.) This composition is engraved by Gérard Audran, probably after a painting of which this may be a copy. A "Death of St Francis," by Annibale Car-

racci, measuring 32 in. by 23 $\frac{1}{2}$ in. (0·81 m. by 0·60 m.), is noted by H. Mireur (*Dictionnaire des ventes d'art*, ii, 78) as having appeared at the sales of the Prince de Carignan (1742) and the Duc de Tallard (1756). A picture of this subject from the school of the Carracci in the Dresden Gallery (No. 314, now lent to the Altertumsverein at Grimma) differs entirely in composition from the present painting.

87. VENUS, CUPID AND SATYR

A COPY, with some variations in the design, and in a lighter key of colouring, of the picture by Annibale Carracci in the Tribuna at the Uffizi (No. 1133). A smaller copy of the same picture is in the Palazzo Pitti (No. 480).

"Since 1588"

Canvas, 41 $\frac{1}{8}$ in. by 54 $\frac{5}{8}$ in. (1·045 m. by 1·384 m.)

Doughty House, Long Gallery, No. 34.

Photo Gray 29002.

? An original.

Covered. Sale. Christie,
28 June 1958 (81)
£70,500. A.m.
Auction sale,
May 1964 (35)

Spine, 1952
See from front
New York, 1954.
L. S. W. P. Chrysler, Jr
1925. Norfolk (Va) Museum
Gift of W. P. Chrysler.

GUIDO RENI

BORN at Bologna on Nov. 5, 1575; died in that city on July 30, 1642. Studied under Denis Calvaert and in the academy of the Carracci, where he became assistant to Lodovico Carracci. Active in Bologna and Rome. Highly praised in his own days and long afterwards, Guido Reni has lost the sympathies of our age through his sentimentality, the affected elegance of his system of design and the over-

sweetness of his colour; yet these shortcomings once admitted, it must also be acknowledged that his art still bears witness to much genuine feeling for beauty.
Bibliography: C. Malvasia, "Felsina pittrice" (Bologna, 1844) ii, 5-66.
M. von Boehn, "Guido Reni" (Bielefeld and Leipzig, 1910).

88. ST PETER

BUST of the Saint who wears a blue mantle and a yellow tunic.
Grey background.

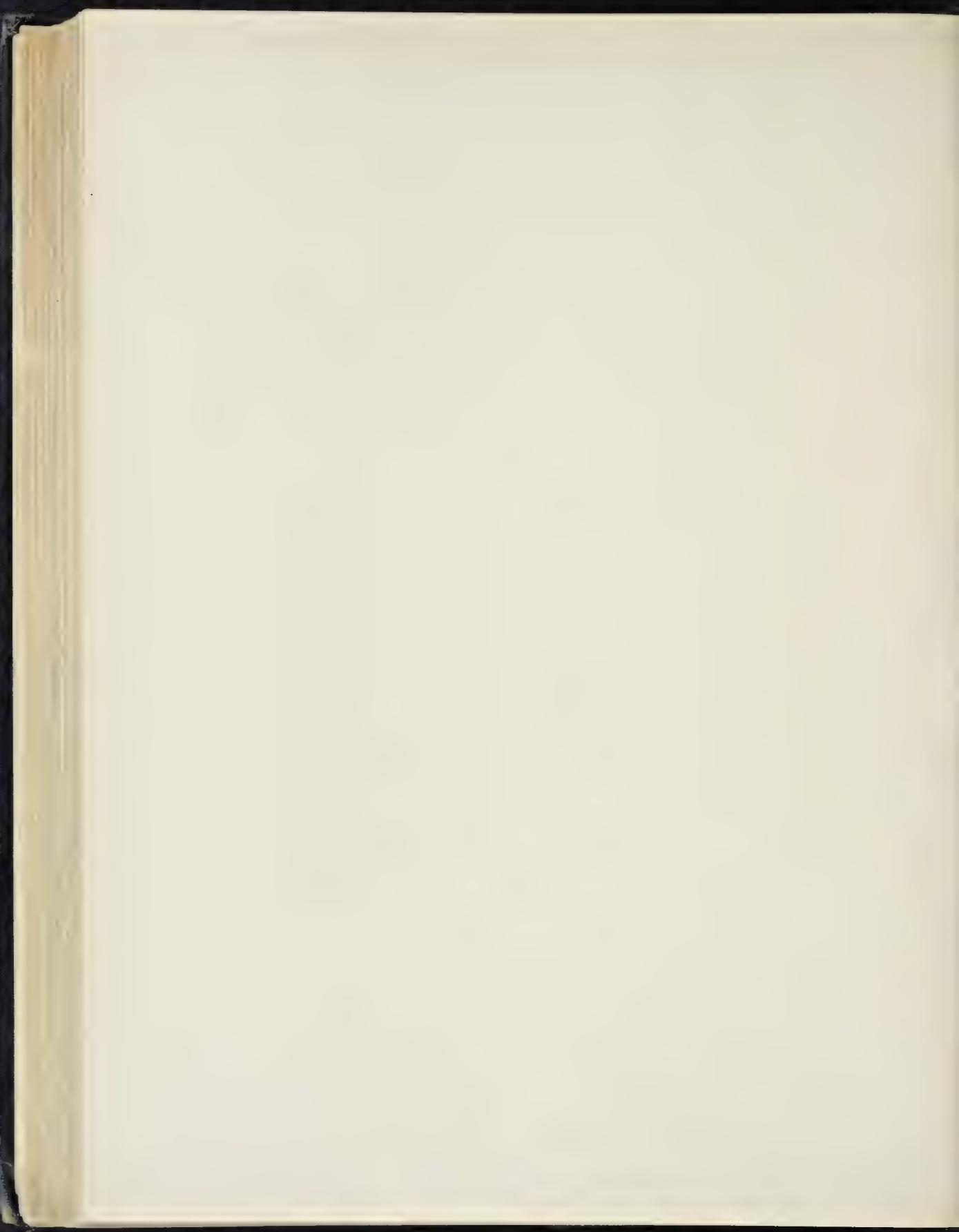
Cook sale, Sotheby's
25 June 1958 (26)
2 - 000

Canvas, 28 in. by 21 $\frac{1}{4}$ in. (0.71 m. by 0.538 m.)
Doughty House, Long Gallery, No. 32.
Photo Gray 28999.

Bought in 1892 together with a landscape by Wynants (Long Gallery, No. 217) from Sir J. C. Robinson for £800.



Ep. 88.







DOMENICHINO

(DOMENICO ZAMPIERI, called IL DOMENICHINO)

BORN at Bologna on Oct. 21, 1581; died at Naples on April 15, 1641. Active in Rome and its neighbourhood, at Bologna and Naples. Trained under Denis Calvaert and in the Academy of the Carracci; for some time assistant to Annibale Carracci in Rome, while the latter was painting in the Palazzo Farnese. A fresh sense of reality and

at times a whimsical grace are peculiar to his art. Also a stately landscape painter.

Bibliography: L. Serra, "Domenico Zampieri detto il Domenichino," Rome, 1909.
C. Malvasia, "Felsina pittrice" (Bologna, 1844), ii, 219-244.

89. MADONNA AND CHILD APPEARING TO THREE SAINTS

In the upper part of the composition are seen the Virgin and Child appearing among clouds and surrounded by angels. The Virgin, in white robe and blue mantle, is seated on a miniature house; the group appears in a radiant glory of lights. Below are seen three Saints, viz., St John the Baptist, in scarlet mantle and brown fur-coat, pointing upwards; St Paternianus in white and gold robes, gazing up at the heavenly apparition and pointing to a boy-angel seated on the ground by a gold dish filled with jewellery; and St Anthony the Abbot, in grey under-habit and black cloak looking up ecstatically. The yellow mitre of St Paternianus and the emblematic bell of St Anthony are lying on the ground to the right. Dark landscape background with distant green and blue mountains above which the sky is coloured by a pale flush of pink.

Canvas, 9 $\frac{1}{2}$ in. by 6 $\frac{7}{8}$ in. (2·345 m. by 1·702 m.)

Doughty House, Long Gallery, No. 30.

Photo Gray 29000.

ACCORDING to G. Giordani (in C. Malvasia, *op. cit.*, ii, 243, n. 1) this picture ("una gran tela con S. Paterniano protettore della città, orante la Madonna di Conto") was painted by Domenichino for a church at Fano; it was subsequently bought by

Charles Louis, Duke of Lucca, and sold at the sale of his collection in London (Phillips', June 5, 1841) for 230 guineas. On this occasion it was called "A Transportation of the Santa Casa" (see the *Athenaeum*, No. 711, June 12, 1841, p. 460).

Samuel H. Kress
1947
Raleigh,
N. Carolina

DOMENICHINO

90. LANDSCAPE WITH FIGURES (ST JOHN BAPTIZING)

VIEW of the Jordan, flowing smoothly between high banks interspersed with groups of trees. Close to the nearer bank of the river, a group of figures standing in the water : St John, baptizing a naked man, behind whom other figures are standing ; on the bank a man is seated, undressing; other figures, one of whom is dancing, are seen nearer the spectator, and others are on the farther side of the river. The prevailing tints in the picture are green and blue, enlivened by the bright colours of the costumes of the figures.

Canvas, 44½ in. by 61⅔ in. (1·122 m. by 1·557 m.)

Doughty House, Long Gallery, No. 37.

Photo Gray 28997.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1908, No. 23.
A fine example of Domenichino's art as a landscape

painter and interesting as an anticipation of Nicolas Poussin's style of classical landscape.





GIOVANNI LANFRANCO

BORN at Parma in 1580; died at Rome on Nov. 29, 1647. Pupil of Agostino and Annibale Carracci; influenced by Correggio. Active principally in Rome; also for some time in Naples. In his numerous large fresco-works and easel-paintings, Lanfranco appears as a typical virtuoso of his age, endowed with an extraordinary facility of execu-

tion and spirited in his composition and distribution of light and shade, though, at times, mannered and theatrical.

Bibliography: G. P. Bellori, "Le Vite de' pittori, scultori et architetti moderni," vol. i (Rome, 1672), pp. 365-382.

G. B. Passeri, "Vite" (Rome, 1772), pp. 122-156.

91. VISION OF A JESUIT SAINT

Above to the left Christ, draped in a blue mantle, appears seated on clouds and surrounded by angels. He holds a sceptre in his right hand and extends his left imperiously, whilst a boy-angel in orange mantle places a rose-crown on the head of a Jesuit Saint who is seen to the right being borne upwards by angels. The Saint looks towards the Saviour with an ecstatic expression and extends both his hands as if commanding an invisible congregation to the mercy of Christ. Throughout the picture light and shade are sharply contrasted.

Canvas, rounded above, 120 in. by 90 in. (3·04 m. by 2·28 m.)

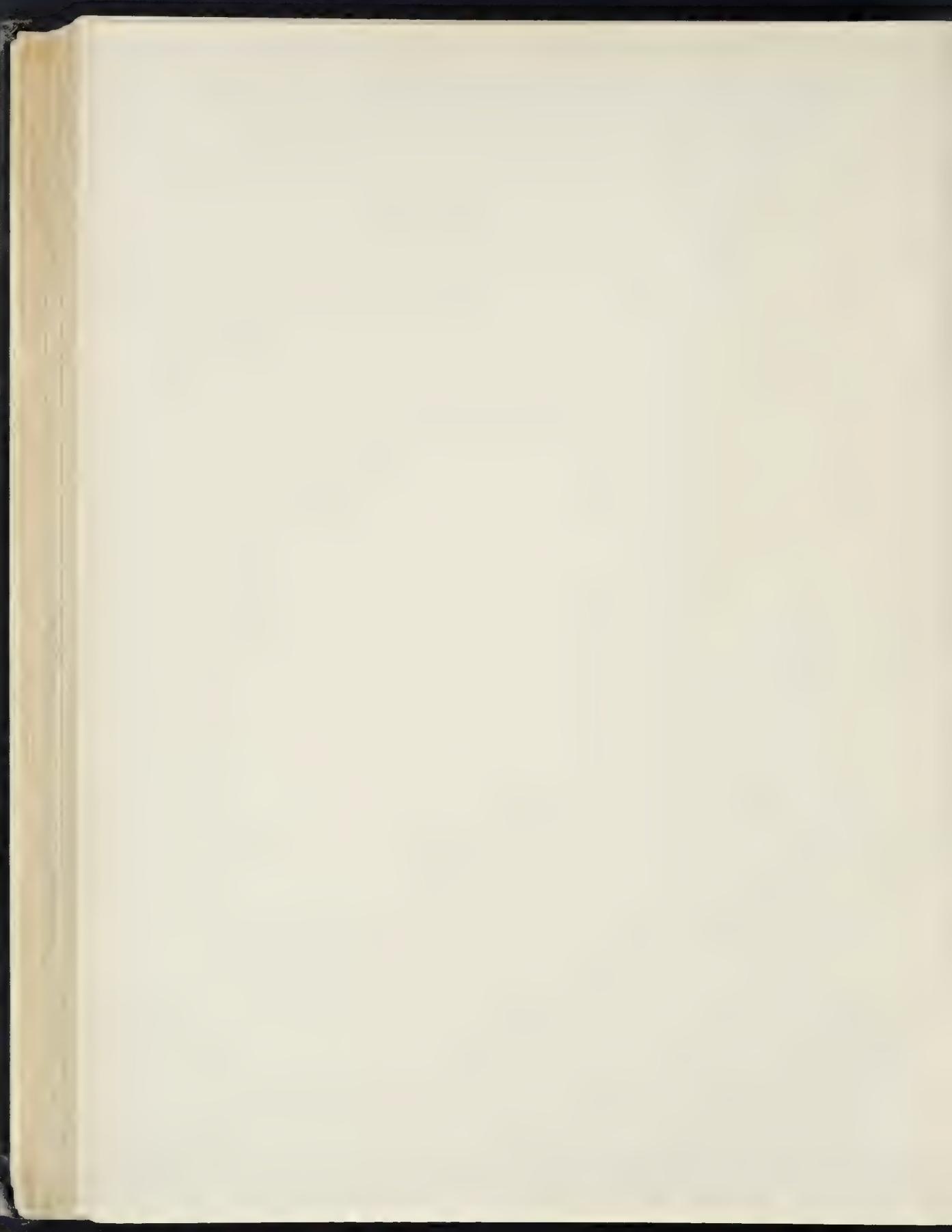
Monserrate.

Photo Coutinho, Lisbon.

THE attribution to Lanfranco has been made by Mr Herbert Cook, who points out the resemblance in composition, types and treatment of light and shade between this picture and the "Ecstasy of St Margaret of Cortona" by Lanfranco in the Palazzo Pitti (No. 318).



VII. SCHOOL OF PARMA



CORREGGIO

(SCHOOL OF)

(ANTONIO ALLEGRI, called IL CORREGGIO)

BORN at Correggio about 1494; died in that city on March 5, 1534. Active first in his native place, and from 1518 onwards principally at Parma. By whom he was first instructed is not known with certainty; his uncle, Lorenzo Allegri, Antonio Bertolotti (both of Correggio), and Francesco Bianchi-Ferrari of Modena, are painters whose names have been suggested in this connection. The influence of many masters (Mantegna, Lorenzo Costa, Dosso Dossi

the Venetians, Leonardo and Raphael) is evident in his work, though the personal note of "the painter of the Graces" is not absent even at the earliest stage of his career.

Bibliography: C. Ricci, "Antonio Allegri da Correggio" (London, 1896).

G. Gronau, "Correggio" (Klassiker der Kunst, x), Stuttgart and Leipzig, 1907.

92. THE MARRIAGE OF ST CATHERINE

THE Virgin, who wears a red robe with light greenish-blue sleeves, a dark greenish-blue mantle and a white hood, is seated to the left, looking at three boy-angels, who close by her to the left appear to be preparing the cradle of the Infant Christ. The latter is seated on his mother's knee and is being embraced by St Catherine, who wears a white under-dress, a blue robe with gold ornaments and a purple mantle. Behind her are seen a fragment of the emblematical wheel and two boy-angels. A youthful angel, in white, blue and yellow, playing the lute, appears between and immediately behind the Virgin and St Catherine. A viola-da-gamba and a lute are lying in the foreground to the left. The scene takes place on a terrace, paved with variegated marbles; on a pedestal to the left a vase of flowers; above a dark green drapery. Further back is seen a large edifice of white marble and a landscape in twilight; to the right appear some figures (a figure on horseback and another walking; perhaps the flight into Egypt).

Canvas, 18 in. by 15 in. (0·457 m. by 0·38 m.)
Esher.

PURCHASED in 1912 by Mr Herbert Cook under the name of Baroccio.

The painter is obviously from the school of Correggio, though it is difficult to suggest a definite attribution. The cast of drapery and

the sharp high-lights are curiously reminiscent of Correggio's early Nativity of Christ, until recently in the Crespi collection at Milan and now in the Brera.

CORREGGIO

(SCHOOL OF)

93. HEAD AND HAND OF A WOMAN

*Correggio
Head and Hand of a Woman*

HEAD and Hand of a Woman turned to the left, in a yellow dress with a white under-dress. The story of the picture is given on the label as follows:—
“This picture was taken from one of the public buildings by a French soldier at the sacking of Vigo in Spain during the Peninsular War; he was afterwards taken prisoner by the English, and when examined by the Officer of the Guard the picture was found concealed in his knapsack. He stated that, being struck with the beauty of the figure, he cut out the head and hand, as he was unable to conceal any more of it. On the frame was the word—‘Correggio.’ The Officer being a judge of pictures at once saw what it was, and purchased it of him. It remained in the Officer’s family until his death, his widow then made a present of it to the clergyman of the parish for his spiritual attendance to her late husband.”

Canvas, 23 in. by 17½ in. (0·585 m. by 0·45 m.)

(Sight size of the frame, within which the fragments are arranged as they would appear in the picture.)

Doughty House, Staircase.

The figure appears to be derived from that of “Catherine” in the Louvre (No. 1117).
St Catherine in Correggio’s “Marriage of St

94. HEAD OF A BOY-ANGEL

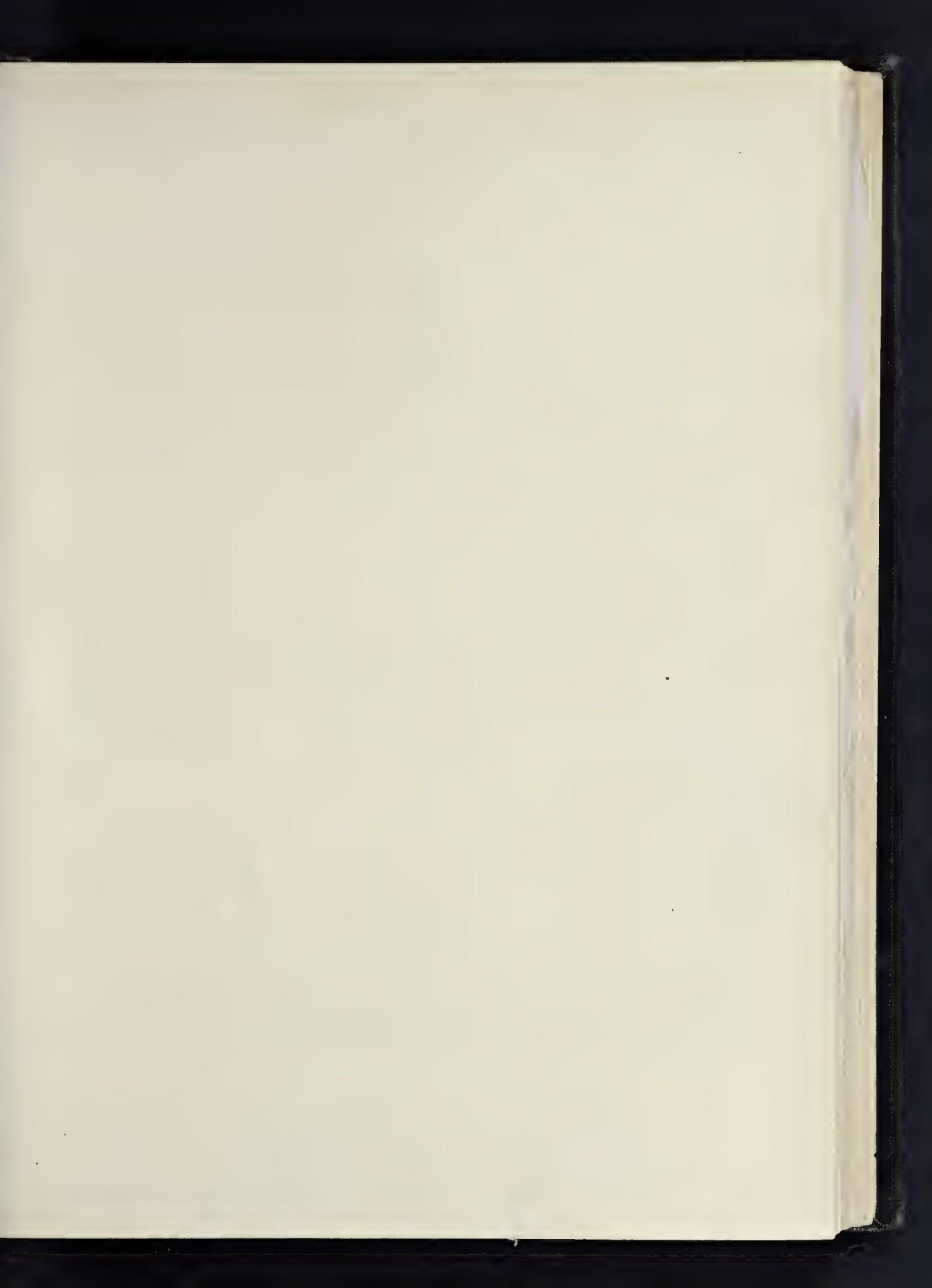
Sold. £15, 23

TURNED three-quarters to the left, looking downwards with a smile.

Canvas, circular, diameter 12½ in. (0·318 m.)

Doughty House, Museum.

Purchased for £15 from Mr Nichols in 1868. Although attempts to locate the original have proved unsuccessful.





11. 11

RONDANI

(GIOVAN FRANCESCO MARIA RONDANI OR RONDINE)

BORN at Parma on July 15, 1490; died in that city in 1550. Assistant to Correggio, whose style he imitated with much success. The works of this artist are very scarce. Bibliography: C. Ricci, "Antonio Allegri da Cor-

reggio" (London, 1896), pp. 370, sq.
L. Testi, "Giovan Francesco Maria Rondani o Rondine (1490-1550)" in "Aurea Parma," anno i, fasc. 1 and 2. (Parma, May-August, 1912), pp. 73-75.

95. THE INSPIRATION OF ST JEROME

Saint Jerome, draped in a red mantle, is kneeling on a fragment of architecture and looking up to heaven in an attitude of ecstasy, raising in his right hand a scroll inscribed: DELI COM VR and turning with his left a leaf in a large book which is carried by a boy-angel dressed in pale purple. The lion is lying by him on the ground. Light brown middle distance, and green and blue mountains in the background. Blue sky with large white clouds. On a *cartellino* affixed to the slab on which the saint is kneeling, the inscription: POLYDI

PRIVATO

Canvas, 41 $\frac{3}{4}$ in. by 37 in. (1.06 m. by 0.938 m.)

Doughty House, Octagon Room, No. 97.

Photo Gray 29012.

THIS is one of the pictures which the painter, Jean Baptiste Pierre Lebrun, collected during a journey in Spain, the south of France and Italy in 1807 and 1808. It is engraved (reversed) in the *Recueil de gravures . . . d'après un choix de tableaux de toutes les écoles*, published by Lebrun at Paris in 1809 (vol. i, plate facing p. 83). Its further history is given by Sir J. C. Robinson (*Memoranda*, p. 12, sq.) as follows:

"In the early part of this century this picture formed part of the collection of the late Sir Thomas Baring, and with other of his Italian pictures, was sold by auction at Christie's.¹ It afterwards passed into the possession of a Mr Leischild, an auctioneer of the city of London, in whose possession it remained many years. This gentleman, who seems to have estimated its value at a very large sum, retained it till his death, when his executors sent it for sale to Messrs Phillips', placing a high reserved price upon it, it was in consequence offered for sale by auction more than

¹ June 2, 1848.

once, but from the last-mentioned cause, and the fact of its being an undescribed work, it failed to find a purchaser, and the present possessor ultimately acquired it from the owners, through Messrs Phillips."

In this collection by 1868 (J. C. Robinson, *op. cit.*, No. 11).

Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 47.

H. F. Cook, in *Les Arts*, Aug. 1905, p. 8, 10.
G. Gronau, *Correggio (Klassiker der Kunst*, x, 1907), p. 154 (with illustration).

Traditionally ascribed to Correggio, this picture offers in the type and movement of St Jerome, the landscape, etc., such close analogies with the Madonnas with SS. Augustine and Jerome by Rondani in the Parma Gallery (No. 70) that it must be considered as a work by this clever follower of Correggio.

The inscriptions on the scroll which the Saint is holding, and on the *cartellino*, are enigmatic and may have been tampered with by a restorer.

PARMIGIANINO

(FRANCESCO MAZZOLA, called IL PARMIGIANINO)

BORN at Parma on January 11, 1504; died at Casalmaggiore on Aug. 24, 1540. Learnt the rudiments of his art from his uncles, Pier Ilario and Michele Mazzola; subsequently strongly influenced by Correggio. Active principally at Parma and for shorter periods in Rome and Bologna. An accomplished and refined if highly artificial designer; as a portrait-painter he observes a comparative simplicity of style and exercises a singular fascination through the aristocratic purity of his forms and noble composition. Bibliography: *Vasari*, v, 217-238.

- I. Affò, "Vita del graziosissimo pittore F. Mazzola detto il Parmigianino" (Parma, 1784).
C. Ricci, "Antonio Allegri da Correggio" (London, 1896), pp. 373-376.
Idem, "Di alcuni quadri del Parmigianino già esistenti in Parma," in "Archivio storico per le provincie parmensi," ser. iv, vol. iv, Parma, 1903, pp. 1-25.
Idem, "Di alcuni quadri di scuola parmigiana conservati nel Real Museo Nazionale di Napoli," in "Napol. Nobilissima," iii (Naples, 1894), 149-152.
B. Berenson, "North Italian Painters," pp. 278-280.

96. THE HOLY FAMILY

... 11
16 (63)
Lorenzetti

TO the right the Virgin in a pale pink robe and a pink transparent veil on her head and round her shoulders is sitting with her blue mantle spread out under her on a flight of steps in front of a large marble edifice. The Infant Christ is lying on a white cloth spread out on the steps. Behind him an angel with white wings is seen playing with him. To the left St Joseph is sitting in a blue tunic shot with pink, an orange mantle and a staff in his hand. The ox and the ass are seen behind the group. Further to the left view of a hilly landscape. The whole picture is painted in a soft yellow tone.

Panel, 14 in. by 16 $\frac{3}{8}$ in. (0.355 m. by 0.415 m.)

Doughty House, Octagon Room, No. 54.

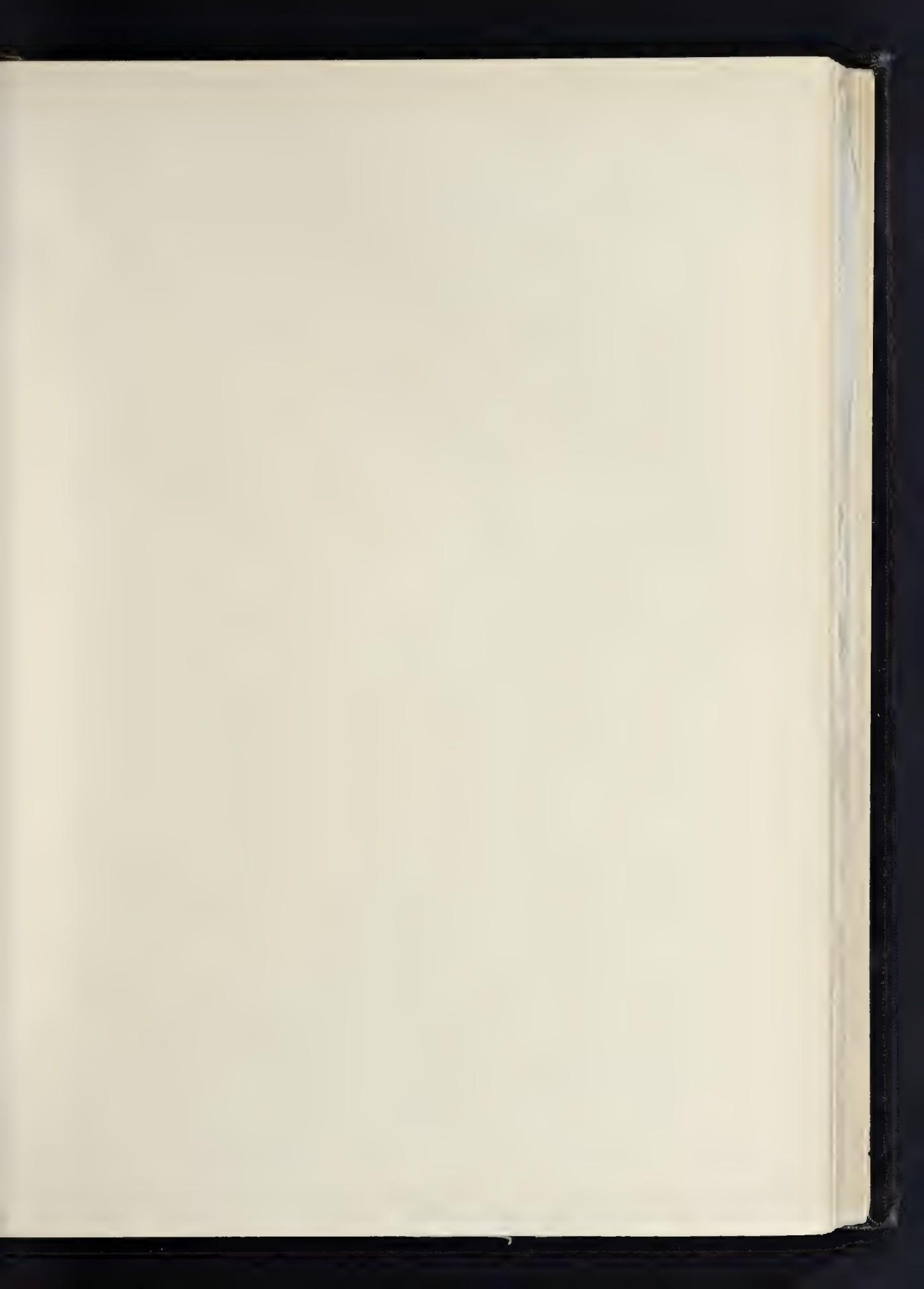
Photo Gray 29011.

FORMERLY in the possession of Sir Thomas Lawrence and sold at the sale of his collection, May 15, 1830, for £112 7s. od. (Redford, *Art Sales*, ii, 243); belonged by 1835 to Miss Rogers (Waagen, *Treasures*, ii, 268) and subsequently to her brother, Samuel Rogers, the poet; included in the Rogers sale (April 28, 1856, and following days). In this collection by 1868 (J. C. Robinson, *Memoranda*, No. 13). Exhibited at Burlington House, Old Masters, 1902, No. 189.

B. Berenson, *North Italian Painters*, p. 279.
Affixed to the back are two labels inscribed (in German lettering) "Die Hand von Parmiszon" and "118" and also a cutting from the Rogers sale catalogue, containing the description of this picture. The traditional attribution to Parmigianino has for some time been abandoned in favour of one to his follower Giacomo Zanguidi called Bertoia (1544-1574) whose style is, however, both different from, and inferior to that of this brilliant little picture which displays all the characteristics of Parmigianino's art.









PARMIGIANINO

97. PORTRAIT OF CHARLES V.

THREE quarter length of the Emperor, who wears armour and a mantle of gold brocade richly adorned with pearls and jewels. He grasps his sword in his left hand and rests his right, which holds a baton of command, on a globe which is held by a putto draped in a coat of dark grey fur. To the left appears the Goddess of Fame, dressed in white and with white wings; she holds a sprig of laurel in her right hand and a palm-branch in her left. The figures are relieved against a green hanging.

Canvas, 72 in. by 49½ in. (1·825 m. by 1·255 m.)

Doughty House, Long Gallery, No. 38.

Photo Anderson 18462 (Mazzola).

VASARI writes in the life of Parmigianino (v, 229) as follows:—
“Quando l'imperadore Carlo quinto fu a Bologna,¹ perché l'incoronasse Clemente settimo Francesco, andando talora a vederlo mangiare, fece senz'aritrarlo l'immagine diesso Cesare a olio in un quadro grandissimo; ed in quello dipinse la Fama che lo coronava di lauro, ed un fanciullo in forma d'un Ercole piccolino che gli porgeva il mondo, quasi dandogliene il dominio: la quale opera finita che fu, la fece vedere a Papa Clemente, al quale piacque tanto, che mandò quella e Francesco insieme, accompagnati dal Vescovo di Vasona allora datario all' imperadore: onde essendo molto piaciuta a Sua Maestà, fece intendere che si lasciasse; ma Francesco, come mal consigliato da un suo poco fedele o poco saputo amico, dicendo che non era finita, non la volle lasciare, e così Sua Maestà non l'ebbe, ed egli non fu, come sarebbe stato senza dubbio, premiato. Questo quad-

¹ 1530.

ro essendo poi capitato alle mani del cardinale Ippolito de' Medici, fu donato da lui al cardinale di Mantova, e oggi è in guardaroba di quel duca con molte altre belle e nobilissime pitture.”

Hitherto this portrait has been considered as missing; it will be seen, however, that Vasari's description applies perfectly to the present picture and although it is just possible that it is an old copy of Parmigianino's work, it can very well be claimed as the original, admitting, of course, the possibility that a picture with better right to that title may yet be found.

Formerly in the collection of Mr William Angerstein who lent it to the Exhibition at Manchester, 1857, No. 210.

Sold for £49 7s. at the Angerstein sale, February 23, 1883, to Mr Lesser (Redford, *Art Sales*, ii, 243), soon after which it passed into the Richmond Gallery.

PARMIGIANINO

98. PORTRAIT OF A YOUNG MAN

BUST of a young man turned three-quarters to the left. He wears a red jacket with white collar edged with gold, over his shoulders white fur.
Dark background.

Panel, $13\frac{1}{8}$ in. by $7\frac{1}{2}$ in. (0.332 m. by 0.19 m.)
Apparently a portion of a larger picture.
Doughty House, Octagon Room, No. 71.
Photo Gray 29024.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1912-13, No. 21.

99. LAMENTATION OVER THE DEAD CHRIST

Can. 100. 100
25 Nov. 1912
Salv. S.
THE dead Christ with a white loin-cloth round his hips is lying on the ground. Behind him kneeling on the ground and raising her hand in lamentation is the Virgin in a pink robe, grey mantle and white head-cloth. To the left, St John in white shirt, yellow tunic and blue mantle is kneeling, supporting the head and shoulders of the Saviour. To the right, the Magdalen in light orange robe with green sleeves, blue mantle and a transparent veil is kneeling, clasping Christ's feet. The figures are relieved against large dark rocks.

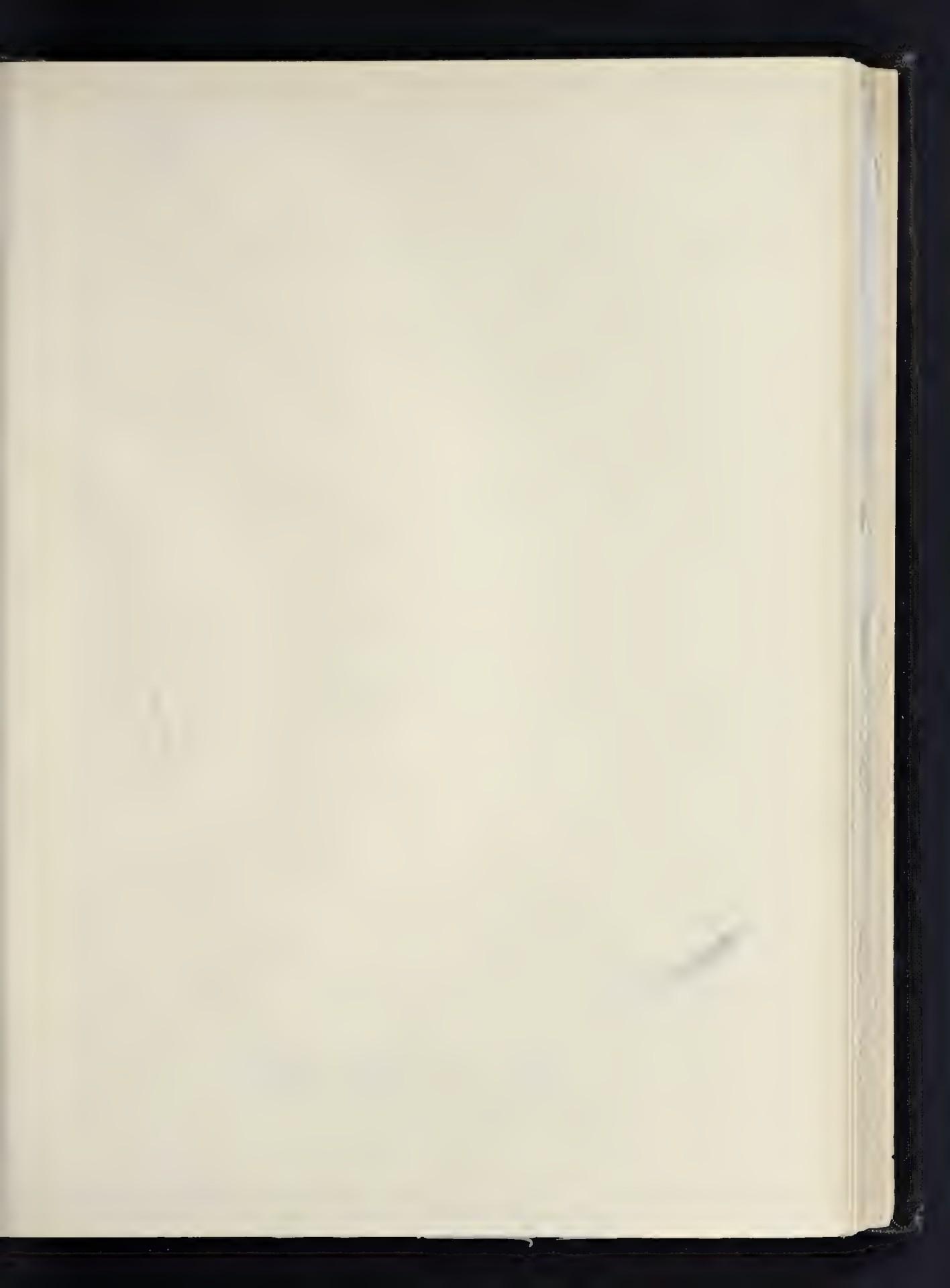
Panel, 3 in. by $8\frac{5}{8}$ in. (0.078 m. by 0.219 m.)
Doughty House, Smoking Room, No. 3.

The attribution is the traditional one.



No. 95.







SCHIDONI

(BARTOLOMEO SCHIDONI OR SCHEDONI)

BORN at Modena about 1570; died at Parma in December, 1615. Active at Modena and Parma. Pupil of the Carracci; imitator of Correggio.

Bibliography: L. Vedriani, "Raccolta de' pittori, scultori et architetti modenesi più celebri" (Modena, 1662), pp. 108-112.

G. Tiraboschi, "Notizie de' pittori, scultori, incisori, ed

architetti natii degli stati del serenissimo signore Duca di Modena (Modena, 1786), pp. 315-321.

C. Ricci, "Di alcuni quadri di scuola parmigiana conservati nel Real Museo Nazionale di Napoli"; in "Napoli Nobilissima," iii (Naples, 1894), 149-152. Idem, "Di alcuni quadri conservati nel R. Museo di Napoli," ibid., iv, 179-182.

100. ADORATION OF THE SHEPHERDS

IN the centre of the composition the Virgin, in a pink robe and dark green mantle lined with purple, is kneeling behind a basket in which the Infant Christ is lying. To the right a shepherd in red fur-lined coat and yellow mantle, holding a grey hat in his left hand; behind him another shepherd in green tunic and brown mantle raising his hat.

To the left a kneeling shepherd in white shirt, green coat and bright red mantle, is bringing a basket with eggs and other provisions as an offering to the Infant Christ. Behind him a man in rose-purple coat and red cap, and a boy dressed in brown with a green cap. Further back in the shadow St Joseph is vaguely seen. Dark background, with a glory of rays in the centre.

Panel, 30 $\frac{1}{2}$ in. by 41 in. (0.777 m. by 1.04 m.)

Doughty House, Long Gallery, No. 12.

Photo Gray 28980.

A pleasing and characteristic specimen of Schidoni's style, in which the influence of Correggio's art, and especially of his celebrated "Notte" in the Dresden Gallery, is strongly marked.

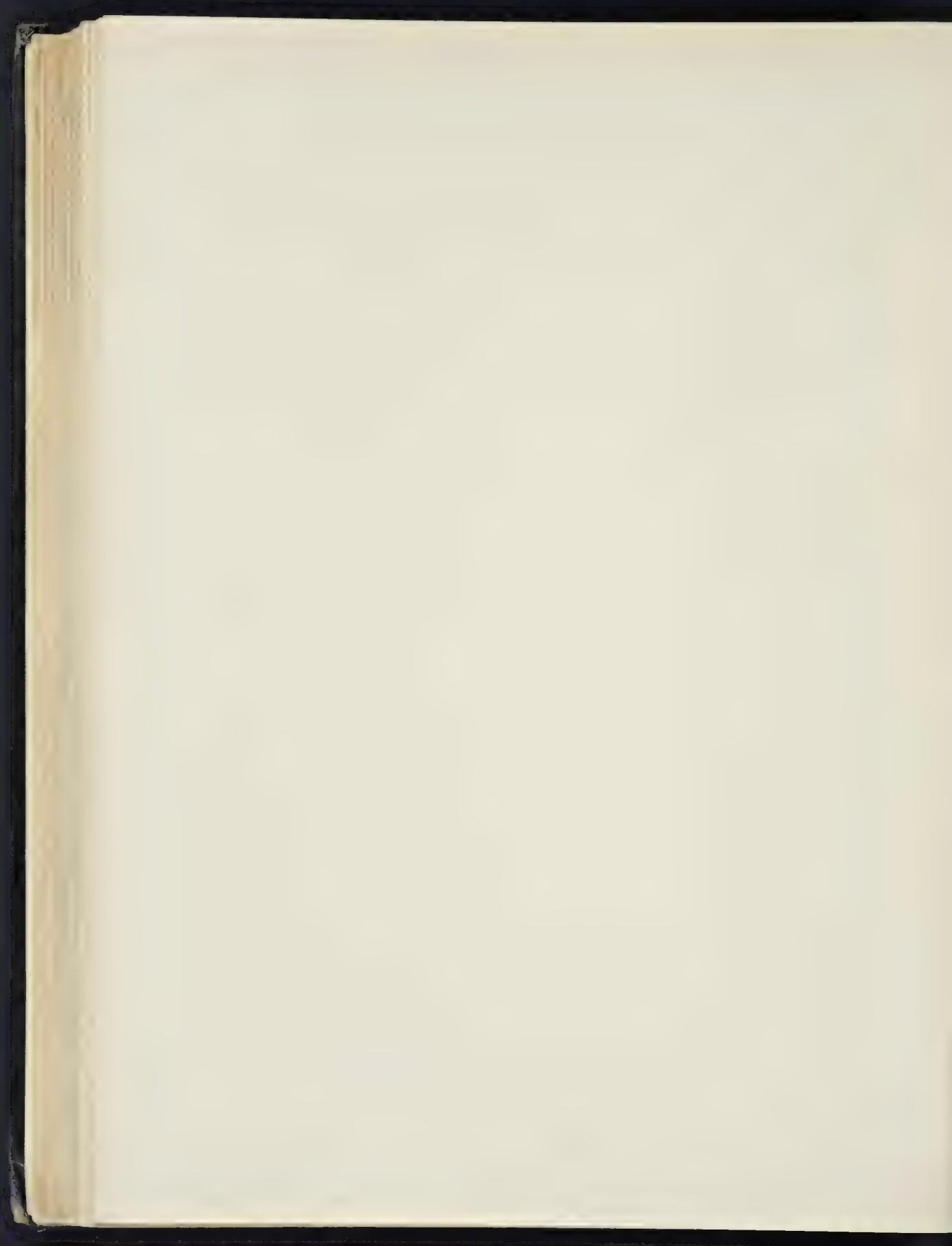
101. THE SLEEPING CHRIST-CHILD

THE Infant Christ is lying on a grey floor with a white and a pale red cloth spread under him. In the background, to the left, are seen the busts of the Virgin (in red robe, yellow scarf, and white head-cloth) and St Joseph. Dark background.

Panel, 10 $\frac{1}{4}$ in. by 22 $\frac{1}{4}$ in. (0.26 m. by 0.565 m.)

Doughty House, Long Gallery, No. 21.

Bought in 1875, for £100, from Sir J. C. Robinson. Another version of this composition is in the collection of Mr. C. A. Boughton-Knight at Downton Castle, Ludlow, Herefordshire.



VIII. LOMBARD SCHOOL

LOMBARD SCHOOL

(FIFTEENTH CENTURY)

102. FOUR ANGELS WITH EMBLEMS OF THE PASSION (TWO PANELS)

BOTH panels are divided into two compartments; each contains the half-length of an angel holding and surrounded by objects connected with an episode of the Passion, in sequence as follows:—

Left wing, upper compartment: Angel in white dress, holding a chalice, a rope, a lantern and a torch; in front, on a parapet, a cup and a sword ("The Agony in the Garden" and the "Capture of Christ").

Right wing, upper compartment: Angel in black dress, holding a column, a rope and two rods; in front, a glove and a rod and behind, on the wall, various scourges ("The Flagellation").

Left wing, lower compartment: Angel in olive-green dress, holding the Holy Handkerchief; behind, a flag and in front, a trumpet ("The Procession to Calvary").

Right wing, lower compartment: Angel in black dress, holding the cross, the lance and the reed with the sponge; in front, the tablet of the Cross, a cup, pincers, nails, etc. ("The Crucifixion").

All the angels have curly hair, and are relieved against a dark background.

Size of the two panels framed together 38 in. by 32 in. (0·96 m. by 0·81 m.)

Monserrate.

Photo Coutinho, Lisbon.

The two panels are probably wings of a triptych, showing in the middle a representation of the "Man of Sorrows."

VINCENZO FOPPA

(SCHOOL OF)

BORN at Brescia about 1430, and died in that city between May, 1515, and October, 1516. Active at Brescia, Pavia, Milan and Genoa. Influenced by the Paduan school and Jacopo Bellini; the central figure of the Lombard school of the fifteenth century.

Bibliography: Grawe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 1-10; 2nd ed. ii, 316-326.
C. J. Ffoulkes and R. Maiocchi, "Vincenzo Foppa," London, 1909.

103. ST BERNARD OF SIENA. ST ANTHONY OF PADUA (TWO PANELS)

N. Anthony
J. J. & J. T. Allen
(S. W. C. M.)

THE two Saints, whose habits are of a pale violet colour, are standing under a portico, the pillars and arches of which are gilt. St Bernard holds in his left hand an open book, inscribed on one page: "Pater manifestavi nomen," the other showing the emblematic monogram of Christ; St Anthony holds a spray of lilies and a book. The landscape shows a brown foreground with dark green trees and distant blue mountains. A pale yellow light is streaming over the horizon; higher up the glow melts into a cold blue.

St Bernard, 59 in. by 22 in. (1.496 m. by 0.56 m.)

St Anthony, 59½ in. by 22½ in. (1.502 m. by 0.566 m.)

Tempera.

Doughty House, Octagon Room, Nos. 82 and 83.

Photos Gray 12785, 12784.

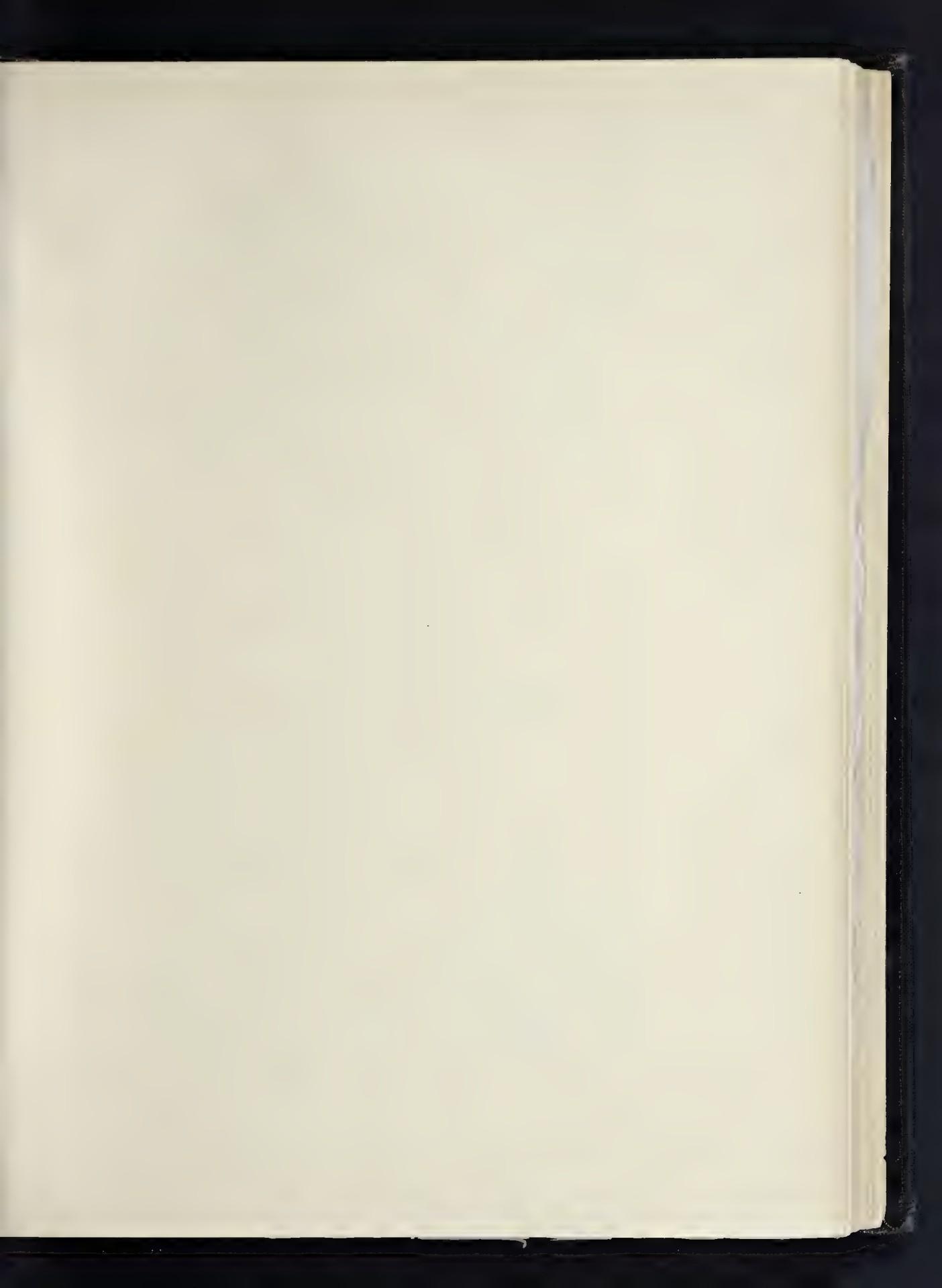
PROF. C. Ricci has verbally noted in these pictures an affinity to the art of Zenale, to whom they are definitely ascribed by Mr Cook ("Some Notes on the Early Milanese Painters, Butinone and Zenale," in *The Burlington Magazine*, v [1904], p. 202, n. 21), who also ("Due figure del Foppa?" in *Rassegna d'arte*, viii [1908], p. 62) points out the resemblance existing between these paintings and

Foppa's large altar-piece in the Brera (No. 307)—the figures of St Anthony being almost identically designed in both works—and two figures of Saints, of the school of Foppa, in the Museo Poldi-Pezzoli (Nos. 661 and 665). Miss C. J. Ffoulkes (*op. cit.*, p. 251) thinks the two panels in this collection are by some follower of Foppa, and such is also the view of the present writer.



My 16.2







VINCENZO FOPPA

(SCHOOL OF)

104. MADONNA & CHILD WITH ANGELS

THE Virgin, who wears a scarlet robe with gold brocade sleeves, a white head-cloth and a dark green-blue mantle bordered with a gold embroidery and lined with green, is seated on a gold throne. In her right hand she holds an open book of prayer, resting on her right knee, and supports with her left hand the Infant Christ, who sits on her left knee, wearing a white tunic and a yellow scarf, wound around his waist and shoulders, and imparting the benediction with his right hand. On a step of the throne four youthful red-haired angels are standing, two on each side of the Virgin; the foremost angel in both cases has yellow wings and wears a scarlet robe with dark collar and cuffs while the other angel has a robe of darker red and also dark collars and cuffs. Behind the Virgin is stretched a narrow gold and red hanging, bordered with ermine. At the top of the throne three singing boy-angels with red wings, touched with yellow high-lights, are seated; the one in the middle who holds a book in a red cover is dressed in green, the one to the left in orange, and the one to the right in purple.

Dark background. The flesh tints are pale grey, the nimbi are raised. On the left arm of the throne the monogram MF, probably of recent date and intended as a signature.

Panel, $5\frac{5}{8}$ in. by $30\frac{1}{2}$ in. (1.418 m. by 0.767 m.)

Tempera.

Doughty House, Long Gallery, No. 8.

Photo Gray 28986.

CATALOGUE of the Lombard Exhibition, at the Burlington Fine Arts Club, 1898 (London, 1899), pp. xxvii, xli.
W. von Seidlitz, "Die Mailänder Ausstellung im Burlington Club" in *Reptorium für Kunstwissenschaft*, xxi (Berlin, etc., 1898), 405.

C. J. Ffoulkes and R. Maiocchi, *op. cit.*, p. 252:—
"The brilliant and characteristically Lombard colouring makes the picture as a whole very attractive, but the drawing is feeble throughout, and the heads somewhat empty in expression."

AMBROGIO DE' PREDI

THE dates of the records concerning this artist range from 1482 to 1506. He was chiefly active at Milan, where he held the post of court-painter to Lodovico il Moro; in 1493 he visited Innsbruck as a member of the suite of Bianca Maria Sforza. First reared under the sway of the earlier Lombard master, he subsequently felt the strong influence of Leonardo da Vinci, whose assistant he is known to have been, and to whom several of his

finest works have long been ascribed. He devoted himself chiefly to portrait-painting.
Bibliography: Morelli, "Italian Painters," i, 180-189.
"Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898" (London, 1899), pp. 48-56.
Seidlitz, "Ambrogio Preda und Leonardo da Vinci" in the Vienna "Jahrbuch," vol. xxvi (1905-6), pt. i, pp. 1-48.
B. Berenson, "North Italian Painters," pp. 160 sq.

105. PORTRAIT OF A YOUNG MAN

BUST of a dark-haired young man in black cap and dress. Background of a window of opalescent glass, divided into circular panes.

Panel, 15 in. by $12\frac{7}{8}$ in. (0.381 m. by 0.326 m.)

Doughty House, Octagon Room, No. 93.

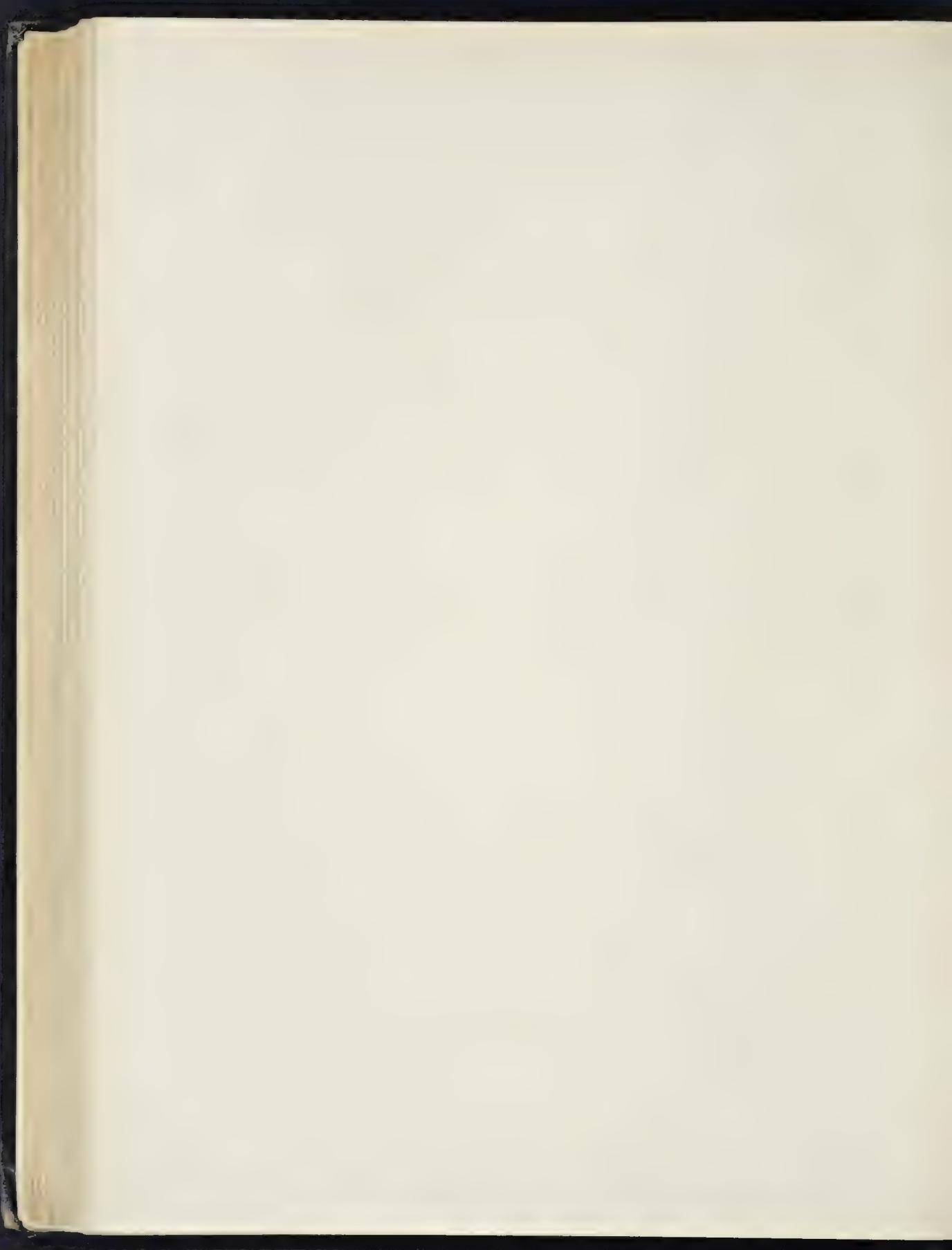
Photo Anderson 18485.

FORMERLY in the Galleria Ercolani at Bologna (J. C. Robinson, *Memoranda*, p. 8); belonged by 1863 to Sir J. C. Robinson, who lent it in that year to the Exhibition of Old Masters at the British Institution, No. 38; in this collection by 1868 (J. C. Robinson, *op. cit.*, No. 8). Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 46. Exhibited at Burlington House, Old Masters, 1875, No. 171. Exhibited at the Burlington Fine Arts Club, Lombard Exhibition, 1898, No. 50. Traditionally ascribed to Francia; attributed verbally by Waagen to Boltraffio (J. C. Robinson, *loc.*

cit.) The attribution to Ambrogio de' Predi is upheld by Mr Cook (*Reviews and Appreciations*, p. 32) and Herr W. v. Seidlitz (*loc. cit.*, p. 25), and the present writer also finds that the drawing, modeling and handling point to Ambrogio as the author of the work. Dr G. Pauli ("Anstellung von Gemälde der lombardischen Schule im Burlington Fine Arts Club" in *Zeitschrift für bildende Kunst*, ser. ii, vol. [Leipzig, 1898-99], p. 108 sq.) was, however, averse to this ascription without suggesting another, and Prof. A. Venturi ("Corriere d'Inghilterra" in *L'Arte*, i (1898), p. 317) thought the picture was of Venetian origin. Mr Berenson does not include it in his list of Ambrogio de' Predi's works.



No. 105.



BOLTRAFFIO

(FREE COPY AFTER)

(GIOVANNI ANTONIO BOLTRAFFIO)

BORN at Milan in 1467; died in that city in 1516. One of Leonardo's most gifted pupils. Active at Milan.

Bibliography: Morelli, "Italian Painters," i, 163 sq.
Idem, "Die Galerie zu Berlin," p. 137.
Catalogue of the Lombard Exhibition, Burlington Fine

Arts Club, 1898 (London, 1899), pp. 57-59.

G. Carotti, in "Le Gallerie nazionali italiane," iv (1899), 298-331.

B. Bérenson, "North Italian Painters," pp. 170-172.

G. Pauli, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," iv, 256-8.

106. SALVATOR MUNDI

BUST of Christ, who has dark auburn hair and wears a blue tunic, with brown bands. He raises his right hand in benediction and holds in his left a transparent glass globe. The flesh tints are reddish. Dark background.

Panel, 25½ in. by 17½ in. (0·64 m. by 0·445 m.)

Doughty House, Long Gallery, No. 1A.

Photo Gray 28992.

PURCHASED for £120 from Sir J. C. Robinson in 1900, under the name of Luini.
This picture, which has suffered both by

over-cleaning and repainting, appears to be a free copy* after the Salvator Mundi by Boltraffio in the collection of the late Signor G. B. Vittadini at Arcore, near Monza.

*I should prefer to say a parallel work by some contemporary painter of Leonardo's school.—H.C.

COPY 1.1 Long
25 June 1958 (40)
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CESARE DA SESTO

BORN in one of the Lombard villages named Sesto, in 1476 or 1477; died in Milan on July 27, 1523. Trained probably first in Tuscany, as may be inferred from the reminiscences of Lorenzo di Credi, Albertinelli and Pinturicchio which are noticeable in his earliest works; subsequently strongly influenced by Leonardo and Raphael and in some instances also by the Venetians. Active in Milan, Rome and in the south of Italy. A clever and elegant draughtsman, though generally of little inspiration and originality and in some of his later works turgid and rhetorical.

Bibliography: Morelli, "Italian Painters," i, 165-168.

Frizzoni, "Arte italiana del rinascimento" (Milan, 1891), pp. 60-65.

E. Motta "Morti in Milano dal 1452 al 1552" in "Archivio Storico lombardo," ser. ii, vol. viii (1891) p. 260.

M. Reymond, "Cesare da Sesto" in "Gazette des Beaux-Arts," ser. iii, vol. vii (Paris, 1892), pp. 314-333.

B. Berenson, "North Italian Painters," pp. 194 sq.

F. Malaguzzi-Valeri, "Cesare da Sesto e un nuovo acquisto della pinacoteca di Brera" in "Rassegna d'arte," viii (Milan, 1908), 21-26.

Sir Claude Phillips, "St. John the Baptist by Cesare da Sesto" in the "Burlington Magazine," vol. xiii (1908), pp. 34-38.

107. ST JEROME

THE Saint who wears a red garment across his lap is seated in a landscape contemplating a skull which he holds in his left hand. The figure of the Saint is relieved against dark-green foliage; in the background a luminous landscape, touched by the evening sun. The flesh tones are very smooth and the whole picture of extreme finish and enamel-like surface.

Panel, 31 $\frac{1}{8}$ in. by 23 $\frac{5}{8}$ in. (0·788 m. by 0·60 m.)

Doughty House, Long Gallery, No. 20.

Photo Anderson 18409.

ACQUIRED from Messrs Colnaghi & Co. in 1870 for £225. Possibly identical with a picture formerly in the Leuchtenberg Gallery (No. 66) and engraved in outline under the name of Luini in the catalogue of that collection, published in 1852. The size of this picture is given as 2 ft. 6 in. by 1 ft. 11 in.

Exhibited at the Burlington Fine Arts Club, Lombard Exhibition, 1898, No. 18.

Morelli (*Italian Painters*, i, 167) thinks this is a work executed by Cesare, when "from about 1507 to 1512" he "was probably working at Milan under the direct influence of Leonardo" and identifies it with the "S. Hieronimo in penitenza" mentioned in 1595 by P. Morigi (*La nobiltà di Milano*, p. 277) as belonging to Dr Guido Mazenta of Milan.

A. Venturi, in *L'Arte*, i, 316.

W. v. Seidlitz, in *Repertorium für Kunsthissenschaft*, xxi, 408.

G. Frizzoni, in *Gazette des Beaux-Arts*, ser. iii, vol. xx (1898), p. 394.

G. Pauli, in *Zeitschrift für bildende Kunst*, ser. ii, vol. x (1898-99), p. 145.

H. F. Cook in *Gazette des Beaux-Arts*, ser. iii, vol. xxi (1899), p. 23 sq.

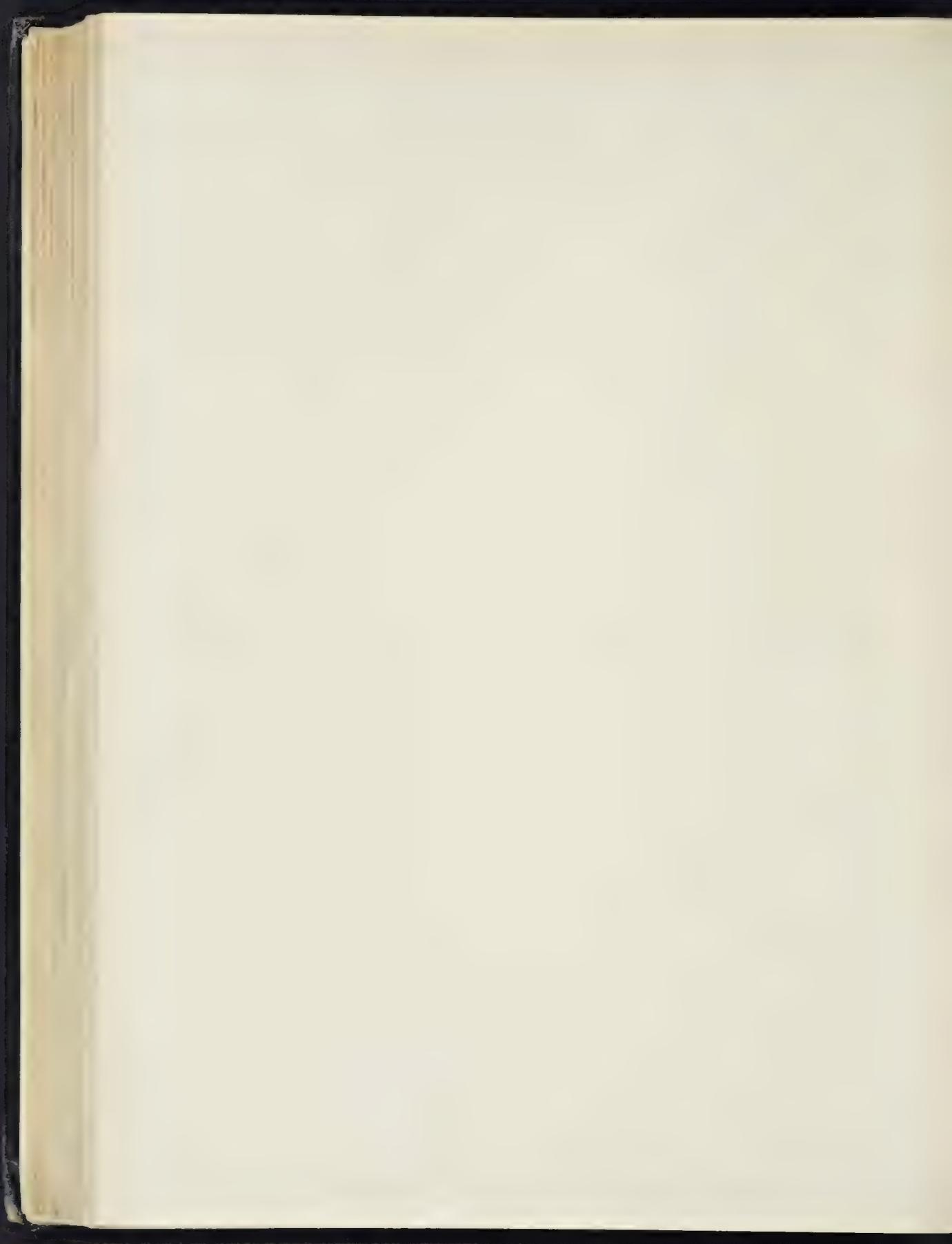
Idem in *Les Arts*, Aug. 1905, p. 8.

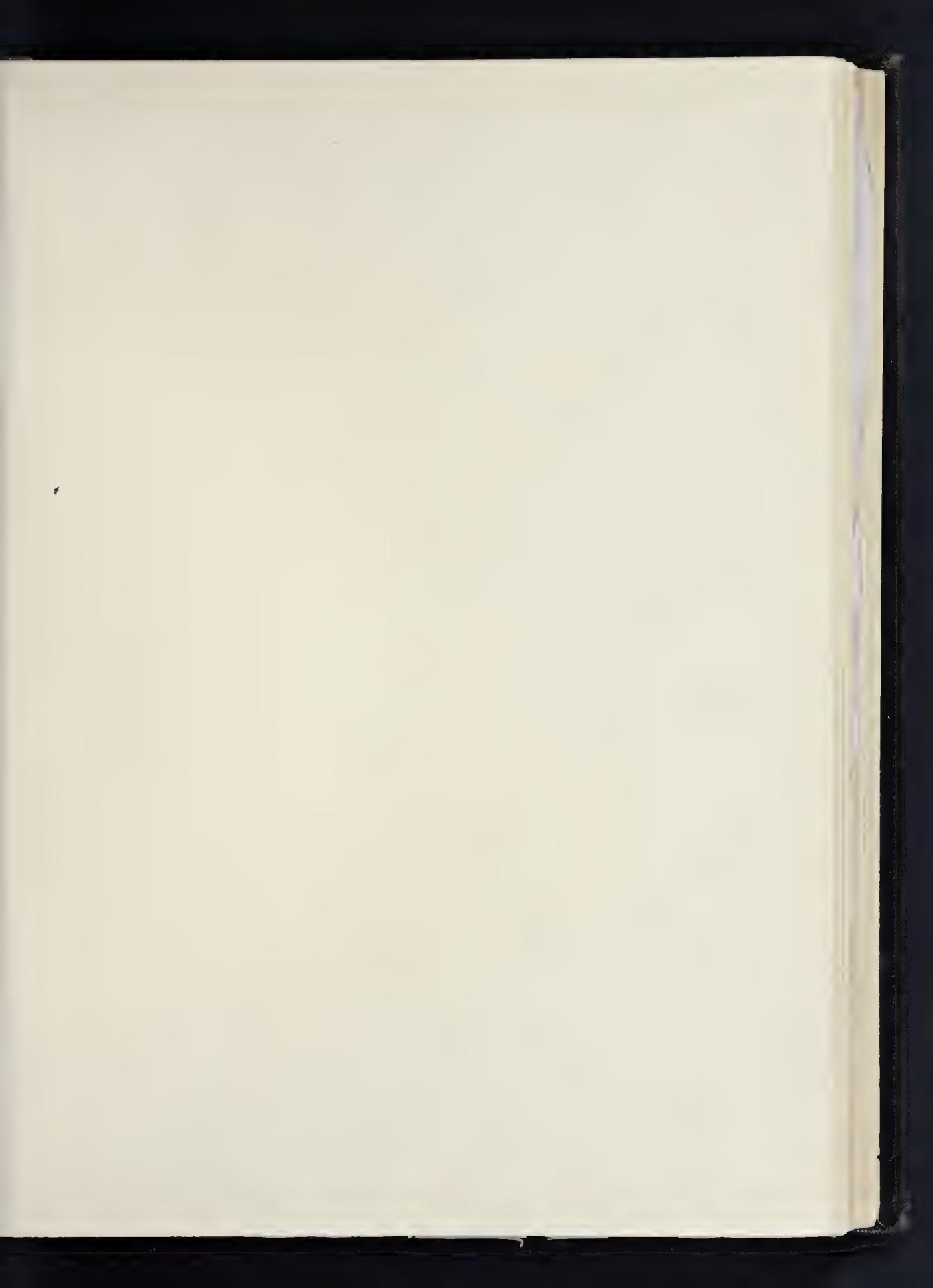
B. Berenson, *North Italian Painters*, p. 195.

A study, in red chalk, for the head of the Saint is in the Albertina at Vienna (Schönbrunner and Meder, *Handzeichnungen alter Meister*, ii, pl. 179). A good old copy of this picture belongs to the Marchese Alessandro da Lissa of Verona; another copy, with a different background, is in the Gallery at Pavia.



Pl. 111







St. Catherine of Alexandria

CESARE DA SESTO

MARIA AND CHILD WITH ST. GEORGE

rose-coloured tunic. St. George to the right is standing on a pedestal is uniformed with green. To the left of the picture is a dusky brown panel, 101 in. by 82½ in. (255 by 210 cm.)
Doughty House, Long Gallery
Photo Anderson 18408.

PURCHASED in Italy by Scott, (1736-1811), Physician to the King of Naples under Ferdinand IV. Exhibited at the British Institution in 1849,

Acquired for £777 at Christie's, June 1896, No. 29 (vendor anonymous, believed to be Lord Acton), £7,600. The present picture is in every way identical with one painted by Cesare da Sesto for the Oratorio di San Giorgio della Neve, Genovese, in the church of San Domenico (see P. Samperi, *Messina... illustrata*, Messina, 1861, p. 613) which refers to the altar-piece in the same church as follows:—“Caesar a Mediolano natus, et per suam facultatem egregie exciluit, pinxit...” “...in oratorium D. Domini dei parvularum, et S. Georgii, & S. Joanne Baptista...” It is stated in 1756 (*Annali della città di Messina*, p. 121) that the confraternity of the Order of the Holy Sepulchre di San Giorgio di mano di Cesare da Sesto was kept in the sacristy of San Domenico.

Memoranda pistori in Messina, p. 17 confound it with other pictures by Cesare, one representing St. George and the other the Virgin with St. John, so that they were sold after 1775 by the heirs to “un forestiero.” In this connection it may also be mentioned that, as noted by M. Cosselli in *Tresors de l'art Italien en Angleterre*, in *Collection des Beaux-Arts*, ser. iii, vol. xxi (1879) p. 18, a Sicilian painter, Fra Gabriele Vassalli, painted the Madonna and Saints of 1535, forming part of Donatello at Palermo, and now in the Getty Museum, reproduced the attitude of the Virgin of the putto, the bas-reliefs, and the style of architecture in this picture.

Catalogue of the sale of the collection, Burlington Fine Arts Club, 1896, London, 1897, p. lxviii, 99, 100, 101, 102, 103.

W. von Hadeln in *Kolloquium für Kunswissenschaften*, 1900, p. 102.

G. Pizzetti in *Zesaro far cultura Kunst*, ser. ii, 1901, p. 102, 103.

“...in Sicilia...” L. G. V. 1902, cap. 8.

“...in Sicilia...” N. 1902, p. 125.

The picture is up to the size as in Cesare's

Sacristy of the church of the Convento at St.



CESARE DA SESTO

108. MADONNA AND CHILD WITH PLATE XII. ST JOHN THE BAPTIST AND ST GEORGE

THE Virgin, who holds the Child in her arms, is seated on the steps of a large ruined building of white marble. She wears a dark red robe, a green mantle bordered with gold embroidery, a white scarf fastened at her shoulder, and a transparent veil. St John, to the left, wears a light brown coat of skin, a rose-coloured tunic and a dull red mantle, the lining of which is also rose-coloured. St George to the right is clad in glistening armour. Above the Virgin, a boy-angel standing on a pedestal is unfolding a large dark-red canopy, embroidered with gold, and lined with green. To the left, view of a landscape, in evening light. The general tone of the picture is a dusky brown. The building and steps are covered with bas-reliefs.

Panel, 101 in. by 82½ in. (2·56 m. by 2·09 m.)

Doughty House, Long Gallery, No. 23.

Photo Anderson 18408.

PURCHASED in Italy by Sir John Acton, Bart. (1736-1811), Prime Minister of Naples under Ferdinand IV.

Exhibited at the British Institution, 1849, No. 76.

Acquired for £777 at Christie's, June 20, 1896, No. 77 (vendor anonymous, but said to be Lord Acton). *St. C. R. Wilson for Cook.*

The present picture is in all probability identical with one painted by Cesare da Sesto for the Oratorio di San Giorgio della Nazione Genovese, in the church of San Domenico at Messina. P. Samperi (*Messana . . . illustrata*, Messina, 1742, i, 613) refers to the altar-piece in question as follows:—

“ Caesar à Mediolano in hac picturæ facultate egregiè excelluit, pinxit . . . In Sacello Genuensium D. Dominici Deiparam Virginem cum S. Georgio, & S. Joanne Baptista . . . ” C. D. Gallo states in 1756 (*Annali della città di Messina*, i, 121) that the confraternity of the Genoese had by that time ceased to exist, and that “ il quadro celebre di San Giorgio di mano di Cesare Milanese ” was kept in the sacristy of San Domenico. The author of the *Memorie de pittori messinesi e degli esteri che in Messina fiorirono* (Messina, 1821), who by an obvious

confusion (p. 36) speaks of two pictures by Cesare, one representing St George and the other the Virgin with St John, records that they were sold after 1775 by the monks to “ un forastiero.” In this connection it may also be mentioned that, as noted by Mr Cook (“ Les trésors de l’art Italien en Angleterre,” in *Gazette des Beaux-Arts*, ser. iii, vol. xxi [1899], p. 28), a Sicilian painter, Fra Gabriele Volpe, has in his Madonna and Saints of 1535, formerly in San Domenico at Palermo, and now in the Gallery of that town, reproduced the attitude of the Infant Christ, the putto, the bas-reliefs and the motives of architecture in this picture.

Catalogue of the Lombard Exhibition, Burlington Fine Arts Club, 1898 (London, 1899), p. lxviii, sq. (reproduced pl. xv).

W. von Seiditz, in *Repertorium für Kunswissenschaft*, xxi, 408.

G. Pauli, in *Zeitschrift für bildende Kunst*, ser. ii, vol. x (1898-99), p. 145.

H. F. Cook, in *Les Arts*, Aug. 1905, p. 8.

B. Berenson, *North Italian Painters*, p. 195.

The central group is the same as in Cesare’s “ Madonna and Saints ” in the Hermitage at St

Petersburg (No. 14); the figure of St George is reminiscent of Giorgione's San Liberale in the Castelfranco altar-piece, and the colouring and the whole composition also suggest a Venetian influence. The picture may be dated, as proposed by Mr Cook (in *Gazette des Beaux-Arts*, *loc. cit.*, p. 28), about 1515-20; the *terminus ante quem* of its execution (or at least of the creation of the design) is supplied by Giampetrino's altar-piece of about 1521 in the Duomo of Pavia, in which both the

general design and particular motives (the ruined architecture with bas-reliefs, the *putti* unfolding the drapery) are borrowed from the present picture. Since the bas-reliefs are a favourite motive of Cesare's, it may be safely concluded that he was the giving party. If, as seems probable, Cesare painted the picture now under discussion in the south of Italy, we are led to suppose that Giampetrino knew some sketch for it, or else a replica (cf. Malaguzzi Valeri, *loc. cit.*, p. 23 *sq.*)





W. George & Son, London

1869

SODOMA.

2020-2021

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JOURNAL OF CLIMATE

△



SODOMA

(GIOVANNI ANTONIO BAZZI, called IL SODOMA)

BORN at Vercelli, probably in 1477; died at Siena on the night between February 14 and 15, 1549. Pupil of Martino Spanzotti; strongly influenced by Leonardo da Vinci. Active principally in Siena and its neighbourhood and also in Rome, the North of Italy, Florence, Volterra and Pisa. His rich glowing colours and the sensuous beauty of his figures often give his work a great charm, though it generally lacks seriousness of aim and deep inspiration.

Bibliography: Morelli, "Italian Painters," i, 151-159, 230-2; ii, 80-87.
G. Frizzoni, "Arte italiana del rinascimento (Milan, 1891), pp. 95-187.
"Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898" (London, 1899), pp. lxiii-lxv
Contessa Priuli-Bon, "Sodoma" (London, 1900).
R. H. Hobart Cust, "Giovanni Antonio Bazzi (London, 1906).
B. Berenson, "North Italian Painters," pp. 287-292.

109. ST GEORGE AND THE DRAGON

PLATE XIII.

ST GEORGE mounted on a brown horse is attacking the dragon, holding in his right hand the broken lance of which the other part, enveloped by the Saint's banner, is fixed in the green body of the monster. The Saint wears a purple, gold, blue and green coat-of-mail, a scarlet mantle, a blue and gold helmet and grey leggings with white laces; his saddle is blue, and his shield, lance and banner, the feather in his helmet and that of his horse and the reins show the Saint's colours, white and red. To the left kneels the princess, in red tunic and yellow mantle, raising her hands in terror. Rocky brown foreground, through which flows a brook. Further back to the left a castle at the top of a hill, to the right, a town by a river at the foot of mountains. The distance is painted in light tones, green and brown to the left and greenish blue to the right; the dark trees of the foreground are sharply set off against it. Above to the right, an angel clad in white appears in a yellow and red halo. Various figures in boats or on horseback enliven the background.

Panel, 55½ in. by 38½ in. (1·40 m. by 0·973 m.)

Doughty House, Octagon Room, No. 84.

Photo Anderson 18514.

AQUIRED at Siena by the seventeenth Earl of Shrewsbury, and sold at the Alton Towersale, July, 1857, No. 151. In this collection by 1868 (J. C. Robinson, *Memoranda*, No. 9).

Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 42.

Exhibited at the Burlington Fine Arts Club, Lom-

bard Exhibition, 1898, No. 37 (reproduced in the Illustrated Catalogue, plate xix).

Exhibited at the Grafton Galleries, Exhibition of Old Masters, 1911, No. 25 (reproduced in the Illustrated Catalogue, plate XX).

Dr G. Frizzoni (*op. cit.*, p. 156) has suggested with considerable probability, that this is the picture which Sodoma refers to in an autograph letter of

May 3, 1518, addressed to Alfonso I, Duke of Ferrara, and preserved in the Archivio Estense at Modena. The artist writes as follows:

"Illustrissime Domine Domine, mi Colendissime, post humilem Comendationem. Salute. Questa per fare intendere come già tempo fa, essendo io con la Santità di Papa Leone a Fiorenza, il vostro Ambasciadore midette commissione per Vostra S. dovesse fare un San Giorgio a cavallo quando amazò la Vip^a, unde io l'ho fatto et tengholo ad instantia di quella. Pochi giorni fa, non longe da Siena, a caso trovai lo spetiale della Colonna ferrarese vostro famigliare et a lui dissi ill tutto, come decto quadro sta a reqsitione (*sic*) di quella. Et lui disso dirlo a V. Illma Signoria.

Spero in questa estate conferirmi per infino al Marchese di Mantova perchè gli ò a fare certi quadri, et per adventura verrò per infino a visitare V. Illma S. et porterò meco il decto quadro. Priegho quella se havessi intento d'altra cosa . . . sandomene (?) un minimo verso ni sarà gratissimo per fare cosa che piaccia a V. Illma S. alla quale humilme (*sic*) mi

raccomando, et Dio quello, lungo tempo felicità.

Die iij. Maii M.D. xvij E.D.V.S.

Io. ANTONIUS SODONA Eques Senis.

(Address)

Illmo. Domino Domino Alfosio de Este Duce Ferrarie Domino suo observandissimo. Ferrarie."

(R. H. Hobart Cust, *op. cit.*, pp. 297 sq.)

Morelli, *Italian Painters*, ii, 81.

Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898 (London, 1899), p. lxv.
G. Frizzoni, "Exposition de maîtres de l'école lombarde à Londres" in *Gazette des Beaux-Arts*, ser. iii, vol. xx (1898), p. 396.

A. Venturi, in *L'Arte*, i, 317.

W. v. Seidlitz, in *Repertorium für Kunsthistorie*, xxi, 407.

G. Pauli, in *Zeitschrift für bildende Kunst*, ser. ii, vol. x, p. 150.

Contessa Priuli-Bon, *op. cit.*, pp. 51 sq.

H. F. Cook, in *Les Arts*, Aug., 1905, p. 8.

R. H. Hobart Cust, *op. cit.*, pp. 164 sq., 361.

B. Berenson, *op. cit.*, p. 289.

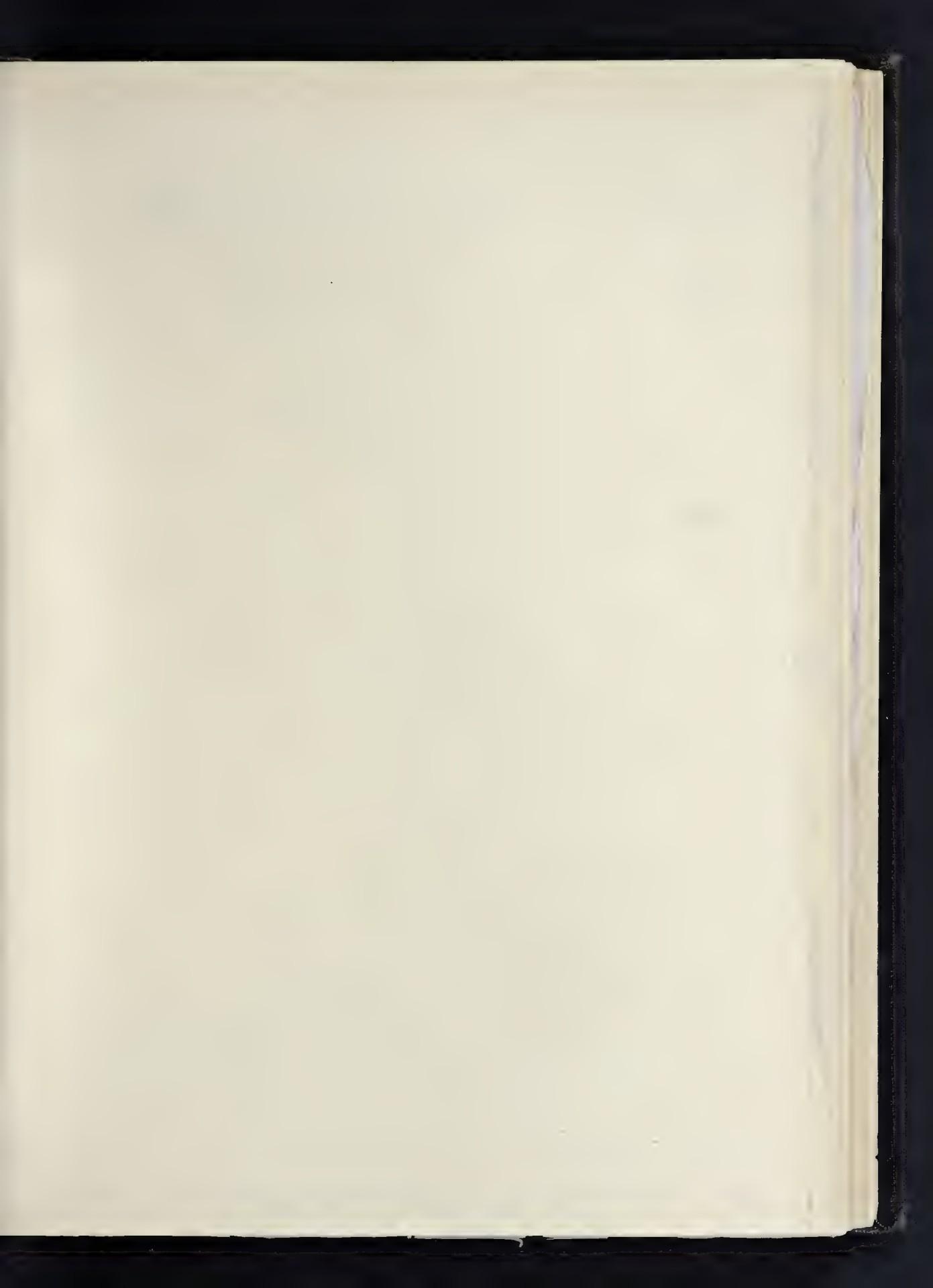




Fig. 110

BERNARDINO LUINI

DATE of birth uncertain; recorded as a painter by 1512; died between January and July, 1532. Active principally at Milan and also at Chiaravalle, Saromo, Lugano, etc. Influenced by Borgognone, Bramantino and chiefly by Leonardo da Vinci. Luini is not a profoundly interesting artist and much in his work is mere routine; but he has a genuine feeling for beauty and in certain early works—e.g. the *Casa Rabia* and *Villa Pelucca* frescoes—exercises a great fascination through his gay and amiable temperament and poetical invention.

Bibliography: Morelli, "Italian Painters," i, 169 sq.
ii, 88-91.

Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898 (London, 1899), pp. lxvi-lxvii.

G. C. Williamson, "Bernardino Luini" (London, 1899).

B. Berenson, "North Italian Painters," pp. 246-251.

L. Beltrami, "Luini" (Milan, 1911).

F. Malaguzzi Valeri, "Nuovi dipinti del Luini e una recente pubblicazione" in "Rassegna d'arte," xiii (Milan 1913), 27-35.

110. MADONNA AND CHILD WITH ST GEORGE AND AN ANGEL

THE Virgin wears a crimson robe and a green-blue mantle lined with orange; round her auburn hair is tied a transparent veil and another falls across her forehead and round her shoulders. She supports with both hands the Infant Christ, who, draped in a thin veil, stands with his left foot on an eminence on the green grass and places his right foot on the head of the Dragon which is presented to him by St George, to whom the Child gives a palm of Victory. St George wears a red, yellow and blue coat-of-mail. Behind the Virgin is seen an angel with blue wings, wearing a rose-coloured robe and a scarlet mantle and playing the mandoline. Behind the figures is a brown rock overgrown with plants. To the left of the rock, in the middle distance, may be seen the white horse of the Saint, near which the beheaded body of the Dragon is lying on the ground. Further back a group of trees, the grey buildings of the city and blue mountains.

Panel, 40 in. by 30 $\frac{3}{8}$ in. (1.015 m. by 0.77 m.)

Doughty House, Long Gallery, No. 2.

Photo Anderson 18454.

EXHIBITED at Burlington House, Old Masters, 1902, No. 38.

Morelli, *Italian Painters*, ii, 91.

Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898 (London, 1899), p. lxvii.

W. v. Seidlitz, in *Repertorium für Kunsthissenschaft*, xxi, 408.

G. C. Williamson, *op. cit.*, p. 105.

B. Berenson, *op. cit.*, 251.

L. Beltrami, *op. cit.*, p. 550.

Restored by Signor Cavenaghi at Milan in 1898.

An old copy of this picture, with some variations, is in the Gallery of the King of Rumania, No. 21 (reproduced in Bachelin, *Tableaux anciens de la galerie Charles I^{er}, roi de Roumanie* [Paris, 1898], plate facing p. 32); another copy is in the church of Masnago near Varese (reproduced in *Rassegna d'arte*, xiii, 34).

GIAMPIETRINO

GIAMPIETRINO is the name commonly adopted for a painter who is supposed to be identical with one Pietro Riccio, mentioned by Lomazzo and one Giovanni Pedrini mentioned by Resta, both described as Milanese and pupils of Leonardo.¹ To this Giampietrino is ascribed, though without the support of any signature or other contemporary record, a group of paintings by an imitator of Leonardo. A date can be connected with only one of these works, the altar-piece in the Duomo of Pavia, the frame of which bears the date 1521.

Bibliography: G. P. Lomazzo, "Trattato dell'arte della pittura" (Milan, 1584), p. 695.
S. Resta, in "Galleria Portatile," MS. in the Ambrosiana, as quoted by Lanzi, "Storia pittorica della Italia" (Bassano, 1809), iv, 201.
Morelli, "Italian Painters," i, 159-162, ii, 88 sq.
Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898 (London, 1899), p. lxx sq.
B. Berenson, "North Italian Painters," pp. 233-235.

III. MADONNA AND CHILD

PLATE XIV.

HALF-LENGTH figure of the Virgin holding the Infant Christ in her arms. She is dressed in a red robe and a rich dark blue-green mantle lined with orange; dark auburn hair; pale grey flesh tints. Dark background.

Panel, 25 $\frac{3}{8}$ in. by 19 in. (0·644 m. by 0·482 m.)

Doughty House, Long Gallery, No. 1b.

Photo Anderson 18434.

EXHIBITED at the Burlington Fine Arts Club, 1898, No. 55 (reproduced in the Illustrated Catalogue, plate XXI). This work, one of the most attractive of all Giampietrino's many Madonnas, was traditionally ascribed to Leonardo da Vinci, until Morelli (*Italian Painters*, i, 162) recognized its true author. A. Venturi, in *L'Arte*, i, 318. W.v. Seidlitz, in *Repertorium für Kunsthissenschaft*,

xxi, 408.

G. Pauli, in *Zeitschrift für bildende Kunst*, ser. ii, vol. x, p. 146.

B. Berenson, *op. cit.*, p. 235.

A replica of this picture, apparently of inferior quality, is in the collection of Mr D. F. Platt of Englewood, New Jersey, U.S.A. (reproduced in *Rassegna d'arte*, xi, 149).

¹ The present writer does not know on what authority it is stated in the eighth edition of Burckhardt's *Cicerone* edited by Dr Bode (Leipzig, 1901, ii, 841), that Giovanni Pietro Rizzi, called Giampetrino in 1508 is mentioned by Leonardo himself as his pupil.



GIAMPIETRO

Giampietro, or Giambattista

Giampietro, or Giambattista, was a painter of the Florentine school, active in the first half of the 16th century. He was a pupil of Andrea Mantegna and was influenced by him. His style is characterized by a strong sense of perspective and a realistic treatment of figures. He painted several portraits and religious scenes, including a famous "Madonna and Child" (see below). He also painted a "St. George and the Dragon" and a "St. John the Baptist". His work is now mostly lost, but some fragments survive in various collections.

THE MADONNA AND CHILD

A small panel painting of the Virgin holding the Infant Christ in her arms. She is wearing a white dress and a rich dark blue-green mantle lined with fur. The Christ Child is dressed in a white robe, pale grey flesh tints.

Painted in oil on wood, 51 x 48.2 cm.
Formerly in the collection of Sir J. D. Salter, Sotheby's,
London, 1927.

Attributed to Giampietro, or Giambattista. Fine Art
Academy, Florence. It is mentioned in the
catalogue of the exhibition of old
masters at the National Gallery, London, 1927, and in the
catalogue of the exhibition of old
masters at the Royal Academy, London, 1930.

The picture is signed "G. Giampietro" on the back.

G. Peissl, in *Zeitschrift für bildende Kunst*, ser. ii,
vol. x, p. 146.

B. Berenson, *op. cit.*, p. 235.
A replica of this picture, apparently of inferior
quality, is in the collection of Mr. D. F. Platt of
Englewood, New Jersey, U.S.A. (reproduced in

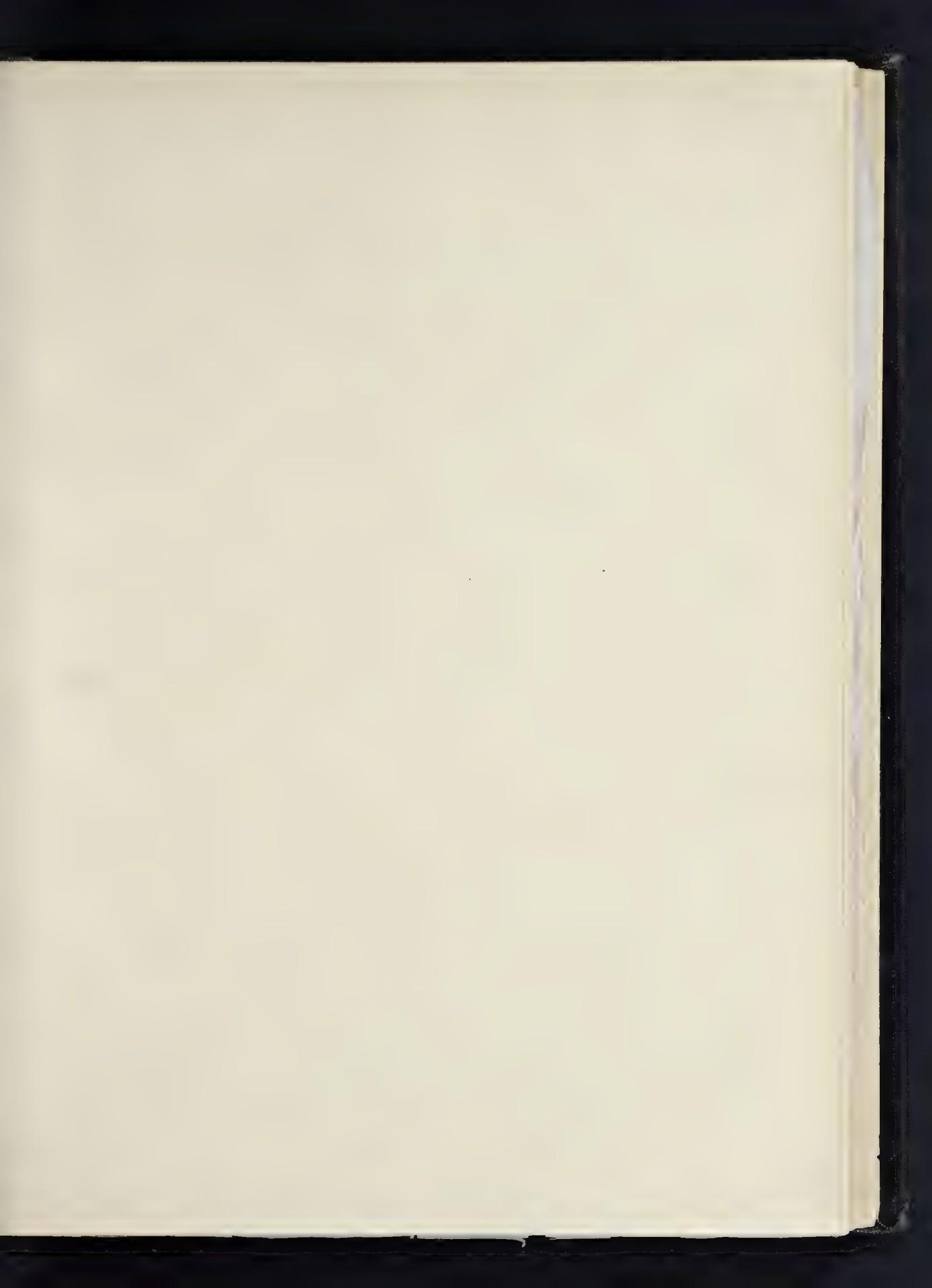
the catalogues of the exhibition of Burckhardt's *Cicerone*, Florence, 1927).



Madonna of Child

5' III







GIAMPIETRINO

112. THE NATIVITY OF CHRIST

In the foreground the Infant Christ is lying in a basket-cradle, over which a white cloth is spread. Behind him the Virgin is kneeling in adoration; she wears a pale red robe, and an olive green mantle lined with orange. To the right, two angels with white wings are kneeling; one, in scarlet robe, is playing the viola da braccio; the other, in pale purple dress, is pointing down to the Child. The Virgin and the angels have fair hair. To the left kneels St Joseph, in pale green robe and light brown mantle, holding the blossoming rod in his left hand. The scene is laid in a ruined building, behind which rises a hill with green pasture lands, on which two shepherds are tending their flocks; in the sky, to the left, an angel in red is bringing the tidings to the shepherds. To the left of the hill opens a view of a mountainous landscape, green in the middle-distance, and melting into grey in the background. The building to the left may be intended for the Certosa di Pavia. The light in the sky indicates early dawn.

Panel, 48½ in. by 38⅔ in. (1·23 m. by 0·973 m.)

Doughty House, Long Gallery, No. 4.

Photo Anderson 18433.

PURCHASED about 1892 from Messrs Smith & Son, of Duke Street, W.
G. Pauli, *loc. cit.*
B. Berenson, *loc. cit.*
O. Sirén, *Leonardo da Vinci* (Stockholm, 1911),
p. 156.
This is one of the very few pictures by Giampie-

trino with full-length figures; the artist generally limits himself to half-lengths. The angel to the right is imitated from the one in Leonardo's "Vierge aux rochers." An adaptation of this composition is seen in a picture by Cesare Arbasia of Saluzzo (c. 1550-1607) in the Accademia Albertina at Turin (Sala vi, No. 221.)

Hildegard, 220
in Museo Civico
Lugano 1931

CESARE MAGNI

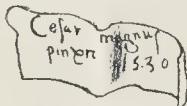
DATES of birth and death unknown; the dates of his paintings range from 1530 to 1533. Pupil probably of Pier Francesco Sacchi of Pavia and Genoa; influenced by Leonardo da Vinci and Cesare da Sesto. Active in Lombardy.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 75, n. 1. 2nd ed. ii, 406, n. 1. Morelli, "Die Galerie zu Berlin," p. 123, n. 3. Catalogue of the Lombard Exhibition, at the Burlington Fine Arts Club, 1898 (London, 1899), p. lxxv, sq. B. Berenson, "North Italian Painters," pp. 193 sq.

113. MADONNA AND CHILD WITH SS. PETER AND JEROME

THE Virgin who wears a crimson robe with a violet sash and yellow embroidery round her neck, a transparent veil, a blue mantle lined with orange covering her head, is seated on a green cushion resting on a rock under a tree. She supports with both hands the Infant Christ who is stepping across her lap. To the left is seen St Peter, in light blue tunic with a yellow border round the neck, and a light yellow mantle, holding a grey book in his left hand, and a key in his right. On the other side stands St Jerome in a red cloak lined with ermine over a white under-habit, holding a yellow-green book in his left hand; behind him to the right is seen an archway, built of rude, grey-brown stones, with mouldings of red and white marble, and overgrown by creepers. At some distance on the same side are light green trees, and still further back a town at the foot of a range of mountains in a blue tone. On the opposite side of the picture are seen trees, bordering a road, leading up to a castle, built of red stone. The sky is coloured by a pale yellow light.

Signed:



Panel, 56½ in. by 42½ in. (1·428 m. by 1·078 m.)
Doughty House, Long Gallery, No. 24.
Photo Gray 28979.

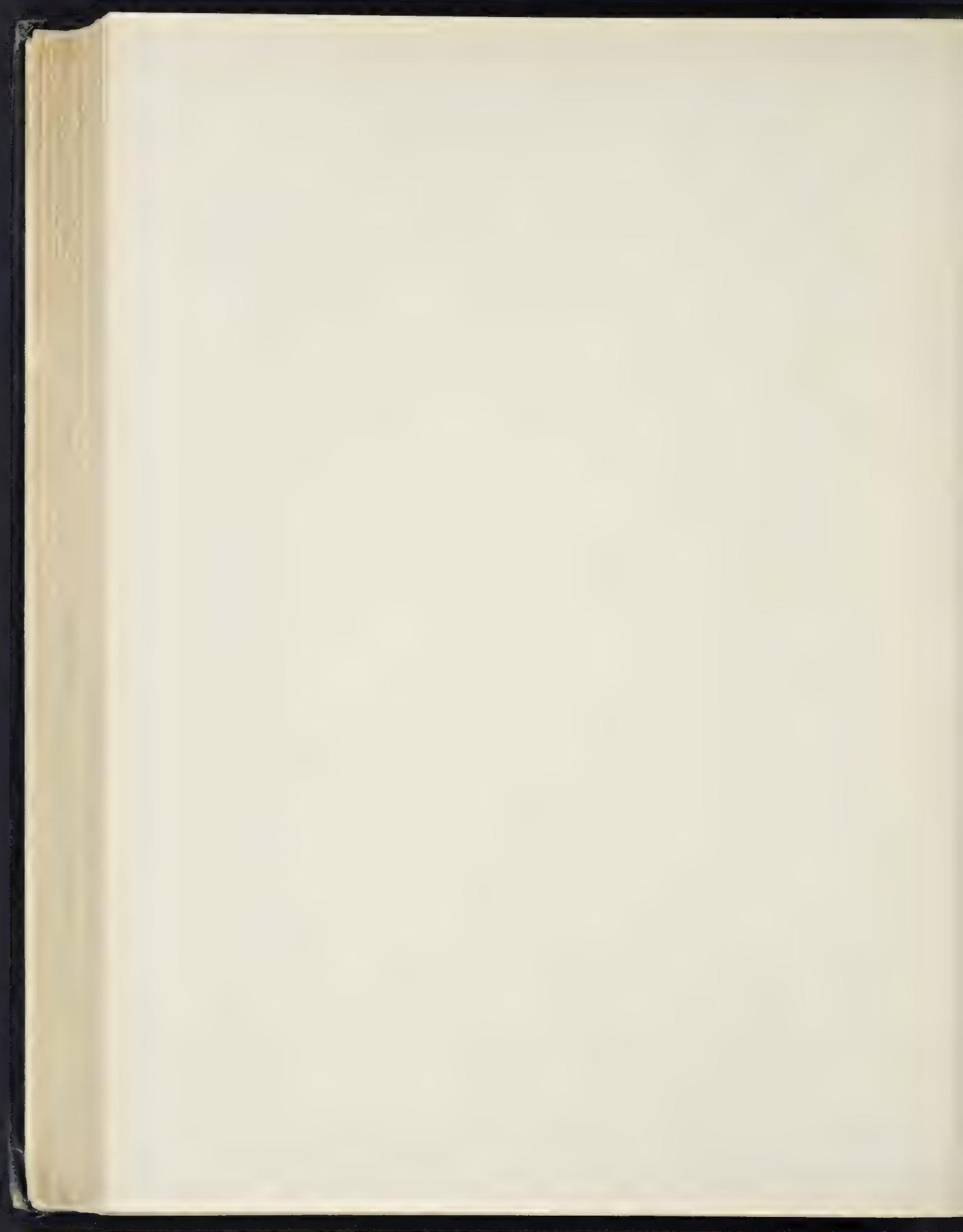
SEEN by Baron von Rumohr (who misread the signature "Cesar Triagrius pinxit 1530" and thought the painter was Cesare da Sesto) in the collection of the Duca Melzi at Milan (*Drey Reisen nach Italien*, Leipzig, 1832, p. 302 sq.); mentioned by Crowe and Cavalcaselle in 1871 (*loc. cit.*) as in possession of the dealer Giuseppe Baslini of the same city.
Morelli, *loc. cit.*
Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898, p. lxxv.

W. v. Seidlitz, in *Repertorium für Kunsthissenschaft*, xxi, 409.

B. Berenson, *op. cit.*, p. 193.

The figure of the Virgin, the tree with slender branches behind her and certain features in the landscape embody motives borrowed from Cesare da Sesto and translated into Magni's hard, sharp scheme of colour and ungraceful lines. The figure of St Jerome recalls his first master Sacchi.









CESARE MAGNI

114. MADONNA AND CHILD WITH SAINTS

THE Virgin, in pale blue robe and darker blue mantle and yellow head-dress, is enthroned in a cave, and supports with both hands the Infant Christ who turns to St Ambrose, grasping his crozier. The Saint, in bishop's robes, is kneeling on a heretic. St Jerome, in cardinal's robes, is seated to the right, and behind him in the shadow is seen St Joseph. The brown walls of the cave are overgrown with creepers; through two openings at the back is seen a luminous landscape, with blue mountains in the distance.

Panel, 71 in. by 48½ in. (1·80 m. by 1·223 m.)

Esher.

Photo Gray 29583.

FORMERLY in the collection of Mr Edward Solly (*Descriptive Catalogue of the collection of Italian Pictures of the Rafaëlle period of the late Edward Solly, Esq.*, No. xxvi, as a work by Leonardo da Vinci and with a statement that the picture was "formerly in the collection of the Crivelli family at Milan, one of whose ancestors is represented in the Madonna"). Purchased for £199 by Sir James Domville, Bart., at the Solly sale, May 8, 1847 (Redford, *Art Sales*, ii, 261).

Included in the sale of Sir James Domville's collection, May 30, 1863, and bought in at £209 (Redford, *op. cit.*, ii, 262).

Appeared again at the sale of the collection of Sir William Domville, Bart, March 6, 1897 (No. 115)

and bought for £105 by Messrs Agnew. Acquired by Mr Herbert Cook from Messrs Agnew in 1907 for £35.

La Chronique des arts et de la curiosité, 1897, p. 115. Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898 (London, 1899), p. lxxvi.

W. v. Seidlitz, *loc. cit.*

B. Berenson, *loc. cit.*

The original drawing for this picture is in the Academy at Venice, under the name of Gaudenzio Ferrari.

From its greater softness of tone, this painting would seem to be of a later date than the preceding one. The St Jerome is again reminiscent of Sacchi.

Kren Foundation.
Mr. Mark
Presented to the
1958

GIROLAMO GIOVENONE

BORN at Novara towards the end of the fifteenth century; died at Vercelli, between Aug. 27 and Sept. 9, 1557. Active at Vercelli. Influenced by Macrino d'Alba and Gaudenzio Ferrari.

Bibliography: G. Colombo, "Documenti e notizie intorno gli artisti vercellesi" (Vercelli, 1883), pp. 269-328. B. Berenson, "North Italian Painters," pp. 237 sq. G. Marangoni, "Girolamo Giovenone," in "Emporium," xxix (1909), 422-433.

115. MADONNA AND CHILD WITH SAINTS

THE Virgin, dressed in scarlet robe and a dark blue mantle, is seated, holding the Child. St Apollonia, in scarlet robe and dark blue mantle, and another female Saint, in white habit showing purple sleeves underneath a scarlet mantle, are standing on each side in adoration. The figures have very fair hair. Inscribed on a cartellino affixed to the Virgin's stool:



Panel, 5 $\frac{1}{8}$ in. by 28 in. (1.295 m. by 0.71 m.)
Doughty House, Long Gallery, No. 1.
Photo Gray 28988.

AFFIXED to the back of the picture is a cutting from a letter from Dr Frizzoni to Mr Herbert Cook, in which a MS. note by Morelli on this painting is copied. In this note it is stated that the picture was acquired by Sir Charles Eastlake in 1862 for (so Morelli believes) 800 lire; it was then in a deplorable condition and was restored by Giuseppe Molteni, who repainted two thirds of it. Purchased by Sir J. C. Robinson for £115 10s. at the sale of Sir Charles Eastlake's collection June 2, 1894, No. 70, and soon after acquired by Mr Herbert Cook.

Exhibited at the Burlington Fine Arts Club,

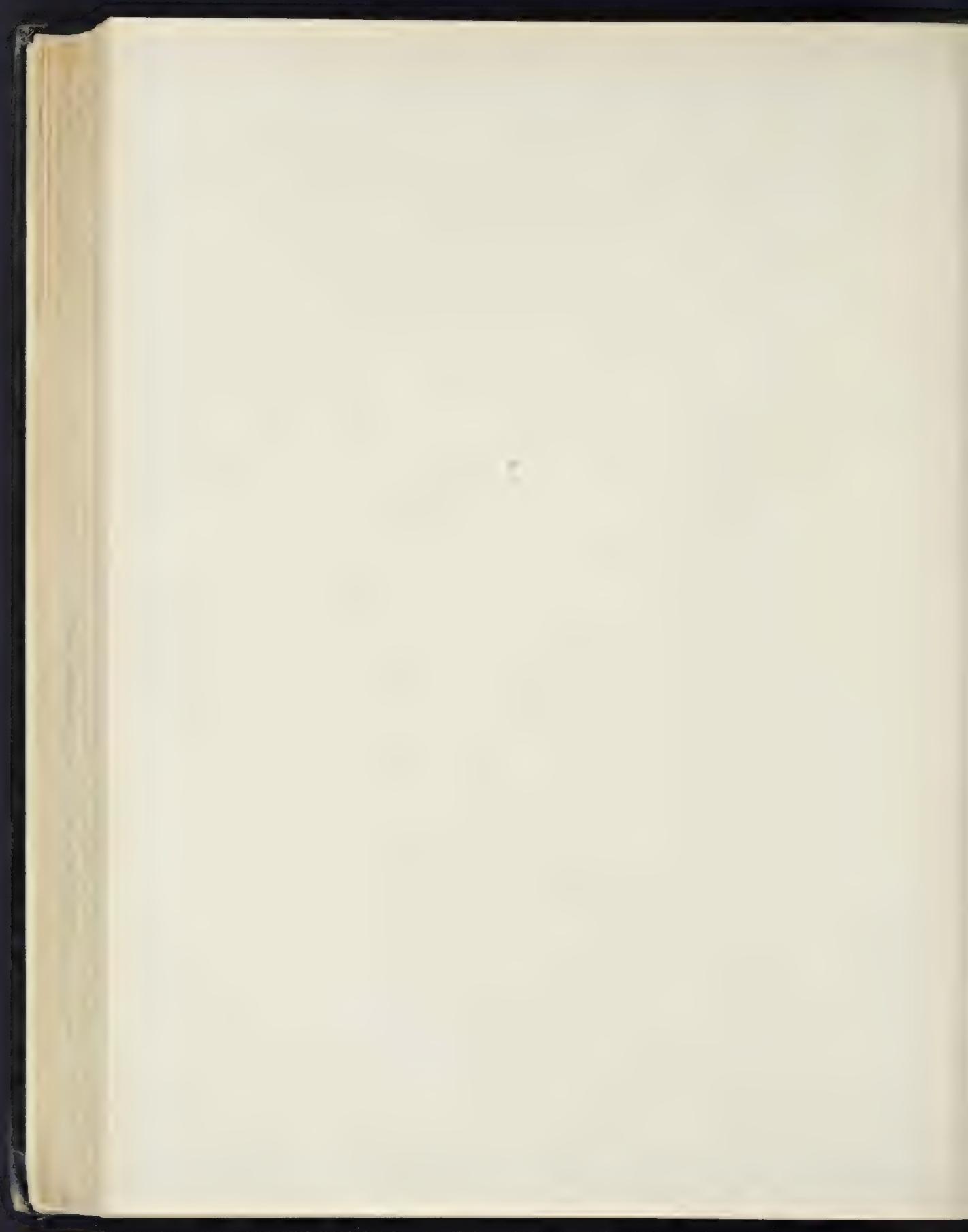
Lombard Exhibition, 1898, No. 75.
Catalogue of the above Exhibition (London, 1899), p. lxxx.
W.v. Seidlitz, in *Repertorium für Kunsthistorische*, xxi, 409.

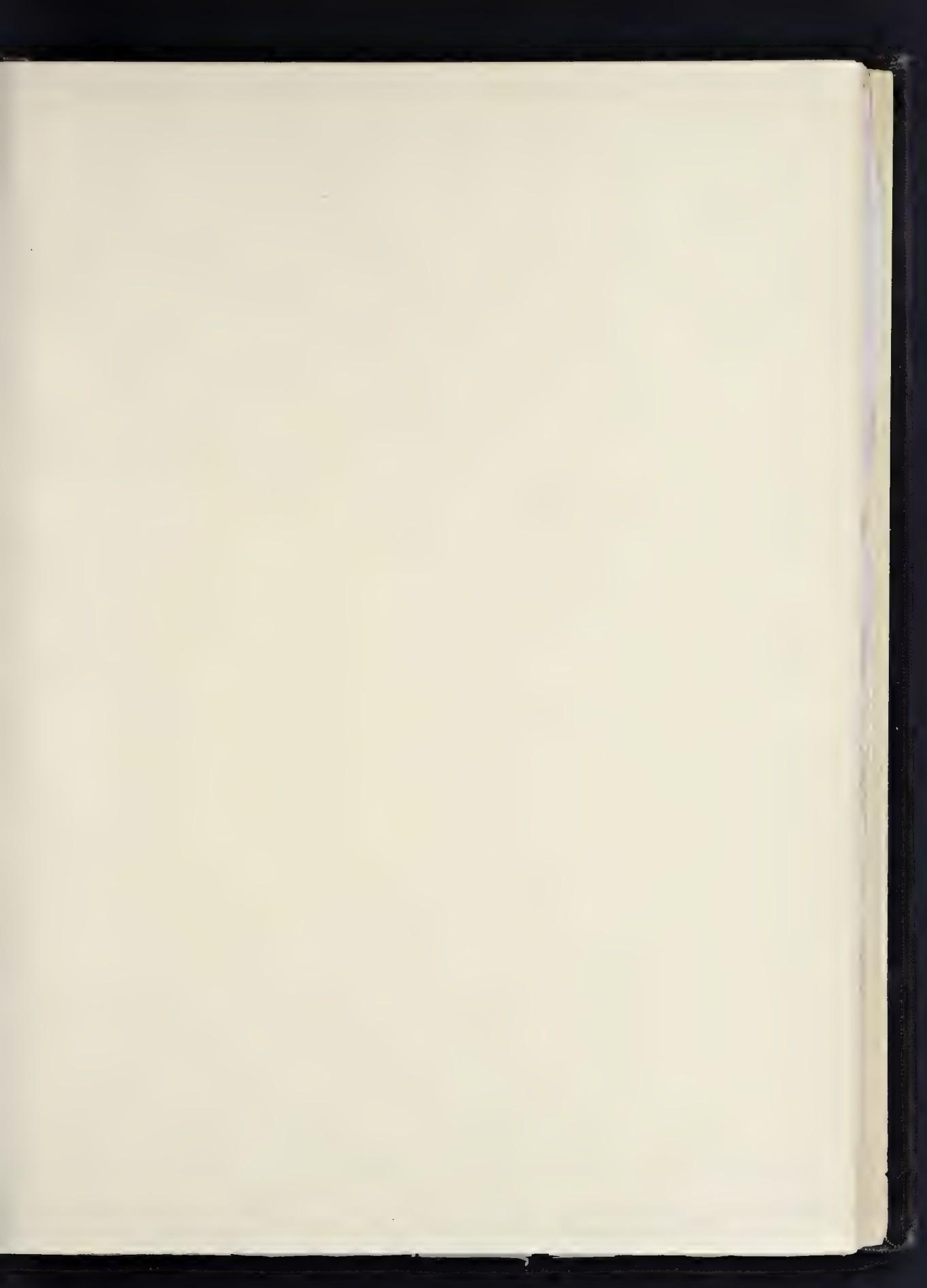
G. Pauli, in *Zeitschrift für bildende Kunst*, ser. ii, vol. x, p. 154.
B. Berenson, *op. cit.*, p. 238.
The group of the Virgin and Child closely resembles the one in Giovenone's triptych of 1527 in the Bergamo Gallery (No. 342). The present picture therefore probably dates from the same period.

J.C. Robinson who says he bought it and gave it to Herbert Cook 1894.



80 166







L'antenna e l'elenco delle donne e le loro

ST. BERNARDINO LANINI

- A. Bandi de' Vescovi, "Il primo maestro di Bernardo Lanino," in "Archivio storico delle arti, xxi, 1901," in "Rome, (1890), pp. 79-94.
B. Berenson, "North Italian Painters," in "1911," pp. 24-25.
G. Marangoni, "Bernardino Lanino e il suo studio," in "Emporium," xxviii (Bergamo, 1910), pp. 111-112.
Idem, "Bernardino Lanino e la sua scuola," in "L'arte d'arte," x (Milan, 1910), 115-120.
Idem, "Il Lanino come pittore del suo tempo," in "Emporium," xxviii (1911), 192-202.

CHILD WITH DONORS

The child, dressed in green and yellow, sits on a small chair under a canopy. He holds a book in his right hand, and a white dove in his left. He is seated on a green cushion. To the left, St. Dominic holds a book in his hands, and a small child, who is holding money out of a pocket, and with one hand holds a dove in his right hand. St. Louis holds a small child in his arms.

The child's female donor is seated on a green cushion, the colouring of which is very like the child's. She holds a book in her hands, and a small child, who is holding money out of a pocket, and with one hand holds a dove in his right hand. St. Louis holds a small child in his arms.



BERNARDINO LANINI

BORN at Vercelli about 1510; died in that city between June 12, 1581, and April 25, 1583. Active chiefly at Vercelli and also in Saronno, Milan, Legnano, Busto Arsizio and Novara. Pupil first of one Baldassare Cadiighi and subsequently of Gaudenzio Ferrari, on whose style his own is mainly founded, though he has not the violent temperament of Gaudenzio, but shows a tendency towards greater calm and gracefulness.

Bibliography: G. Colombo, "Documenti notizie intorno gli artisti vercellesi," (Vercelli, 1883), pp. 169-268.

A. Baudi de Vesme, "Il primo maestro di Bernardino Lanino," in "Archivio storico dell' arte, ser. i, vol. iii (Rome, 1890), pp. 79 sq.

B. Berenson, "North Italian Painters," pp. 242-244.

G. Marangoni, "Bernardino Lanino a Vercelli," in "Emporium," xxviii (Bergamo, 1908), 341-351.

Idem, "Bernardino Lanino a Legnano," in "Rassegna d' arte," x (Milan, 1910), 115-121.

Idem, "Il Lanino come pittore dell' infanzia," in "Emporium," xxxii (1911), 192-202.

116. MADONNA & CHILD WITH SAINTS AND DONORS

THE Virgin, who wears a red purple robe, a blue mantle lined with green and a white transparent head-dress, is enthroned in an open-air chapel under a green baldacchino, which is being held up by two boy-angels hovering in the air. The Virgin supports the Child, who stands on her knee holding a white rose in his right hand and grasping the border of his mother's head-dress with his left. On each side of the throne three Dominican Saints are standing; to the left, St Dominic with a star painted on his fore-head and holding a spray of lilies and a model of the church which this altar-piece once adorned, St Antonino of Florence (throwing money out of a red purse), and St Thomas Aquinas (holding a book and a lily and with a star painted on his breast); to the right, St Vincent Ferrer (holding a flame in his right hand), St Peter Martyr (holding a palm-branch in his right hand and with his head cleft by a hatchet), and St Catherine of Siena with crucifix and a spray of lilies. St Dominic and St Catherine are each introducing to the Virgin and Child four male and four female donors all wearing dresses of the middle of the XVIth century, the prevailing colours of which are red and green. In front of the throne is seated a boy-angel with dark wings playing on a viola da gamba; by him a tambourine and a mandoline are lying on the floor, which is inlaid with black and white marble. White and red roses are scattered on the steps of the throne.

Signed below to the right:



5 H Livermore
Ralegh
W Carolina
Museum, Ad-

Panel, 94 in. by 61½ in. (2·383 m. by 1·56 m.)
Doughty House, Long Gallery, No. 5.
Photo Anderson 18448.

FORMERLY in the collection of Mr Edward Solly (*Descriptive Catalogue of the collection of Italian pictures of the Rafaelle period of the late Edward Solly, Esq.,* No. xxxi); sold at the Solly sale, May 8, 1847, for £173 5s. Subsequently in the collection of Mrs Lyne Stephens, and purchased for £399 at the sale of her collection, May 11, 1895 (No. 317). Exhibited at Burlington House, Old Masters, 1902, No. 153. Catalogue of the Lombard Exhibition at the Burlington Fine Arts Club, 1898 (London, 1899), p. lxxx.

¹For kindred allegories see e.g. Lotto's altar-piece of 1539 in San Domenico at Cingoli and the picture No. 178 in this collection.

W. von Seidlitz, in *Repertorium für Kunstschaft*, xxi, 409.

H. F. Cook, "Notizie d'Inghilterra" in *L'Arte*, v (Rome, 1902), p. 122.

B. Berenson, *op. cit.*, p. 243.

The roses which figure so prominently in this picture are doubtless an allusion to the Rosary, the devotion of which was so much propagated by the Dominican order to which all the Saints here depicted belong.¹ The kneeling figures are in all probability the members of some Confraternity of the Rosary for the chapel of which the picture was painted.

IX. FERRARESE SCHOOL







Chamundi o l' "Devi Dancer".

COSIMO TURA

BORN before 1430, died a year before his child died in April, 1495. Studied at Padua, in the school of Francesco Squarcione, and at Venice. Active chiefly in Ferrara, where he was painter to the Ducal court. An artist of singular originality and fascination, combining as he does a humanic grandeur, with the weirdest and most grotesque fancy.

Bibliography: Crozze and Cavalcaselle, "North

Italian Painters," 1st ed. i, 516-522; 2nd ed. ii, 223-

A. Venturi, "Cosimo Tura genannt Cosmè," in the Berlin "Jahrbuch," vol. ix (1888), pp. 3-33.

F. Harck, "Verzeichnis der Werke des Cosimo Tura," ibid. pp. 34-45.

B. Berenson, "North Italian Painters," pp. 297 sq.

17. THE ANNUNCIATE VIRGIN, ST GABRIEL, ST FRANCIS, ST MAURELIUS (FOUR PANELS)

dark under-dress and pink mantle. St Maurelius wears a light brown under-dress and a pink mantle lined with blue, St Francis, a light brown habit.

Background of brown rocky landscape and blue sky.

Each panel, 12½ in. by 4½ in. (0'307 m. by 0'115 m.)

Tempera.

Doughty House, Smoking Room, No. 11.

Photo Anderson 18519.

P
altar-piece. Exhibited at the British Art in Fine Arts Club, Exhibition of the Schools of Ferrara and Bologna, 1894, No. 5.

F. Harck, loc. cit., p. 37.

Idem, in *Reptertum für Kunstschriftkunst*, xvii

E. G. Gardner, *The Painters of the School of Ferrara* (London, 1911), p. 208.

Crozze and Cavalcaselle, *North Italian Painters*, 2nd ed. ii, 230, n. 1



COSIMO TURA

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Bibliography: Crowe and Cavalcaselle, "North

Italian Painters," 1st ed. i, 516-522; 2nd ed. ii, 224-231.

A. Venturi, "Cosma Tura genannt Cosmè," in the Berlin "Jahrbuch," vol. ix (1888), pp. 3-33.

F. Harck, "Verzeichnis der Werke des Cosma Tura," ibid. pp. 34-40.

B. Berenson, "North Italian Painters," pp. 297 sq.

117. THE ANNUNCIATE VIRGIN, PLATE XVI. ST GABRIEL, ST FRANCIS, ST MAURELIUS (FOUR PANELS)

THE Virgin is dressed in a pink robe and pale blue mantle; St Gabriel in a dark under-dress and pink mantle. St Maurelius wears a light brown under-dress and a pink mantle lined with blue, St Francis, a light brown habit.

Background of brown rocky landscape and blue sky.

Each panel, 12 $\frac{1}{8}$ in. by 4 $\frac{1}{2}$ in. (0.307 m. by 0.115 m.)

Tempera.

Doughty House, Smoking Room, No. 11.

Photo Anderson 18519.

PRESUMABLY portions of some large altar-piece. Exhibited at the Burlington Fine Arts Club, Exhibition of the schools of Ferrara and Bologna, 1894, No. 5.

F. Harck, *loc. cit.*, p. 37.

Idem, in *Repertorium für Kunsthissenschaft*, xvii (1894), 313.

B. Berenson, *op. cit.*, p. 298.

E. G. Gardner, *The Painters of the School of Ferrara* (London, 1911), p. 208.

Crowe and Cavalcaselle, *North Italian Painters*, 2nd ed. ii, 230, n. 1.

BALDASSARE D'ESTE

BORN at Reggio, perhaps in 1437, an illegitimate son of Niccolò III of Este (d. in 1441); still living in 1504. Active for many years in Lombardy as painter to the Dukes of Milan; entered in 1469 the service of Borso I of Este, and lived from that time at Ferrara, except for a stay of some years at Reggio, where he was governor of the Porta Castello. Of his extensive work as a portrait painter, the picture described below is the only signed specimen that can now be traced.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. i, 525-528; 2nd ed. ii, 235-238.

A. Venturi, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," ii, 387-389.

H. Cook, in "The Burlington Magazine," vol. xix (1911), pp. 228-233, and "Reviews and Appreciations" (London, 1912), pp. 106-109.

F. Malaguzzi Valeri, in "Rassegna d'arte," xii, 101-103.

118. PORTRAIT OF A MAN

PROFILE of a man with auburn hair, in a black cap and black coat with a narrow white edge at the neck, seen behind a ledge. Dark green background.

Above, the letters D.T.; on the ledge a fragmentary inscription.

Canvas, 17 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in. (0.447 m. by 0.307 m.)

Tempera.

Esher.

Photo Gray 27016.

BY 1838 this picture was in the Costabili collection at Ferrara (see C. Laderchi, *Descrizione della quadreria Costabili*, vol. i [Ferrara, 1838], p. 32).

writer's *La pittura ferrarese* [Ferrara, 1856], p. 38, and L. N. Cittadella's *Notizie relative a Ferrara*, [Ferrara, 1864], p. 581.

(ii.) "BALDASSARE ESTENSE PIX. ANOR. 1495"

FEB. 25

(G. Rosini, *Storia della pittura italiana*, vol. iii [Pisa, 1841], outline engraving facing p. 199).

(iii.) "BALDASARES ESTESIS. NOB. PIX. ANOR. 36 1499"

FEB. 24.

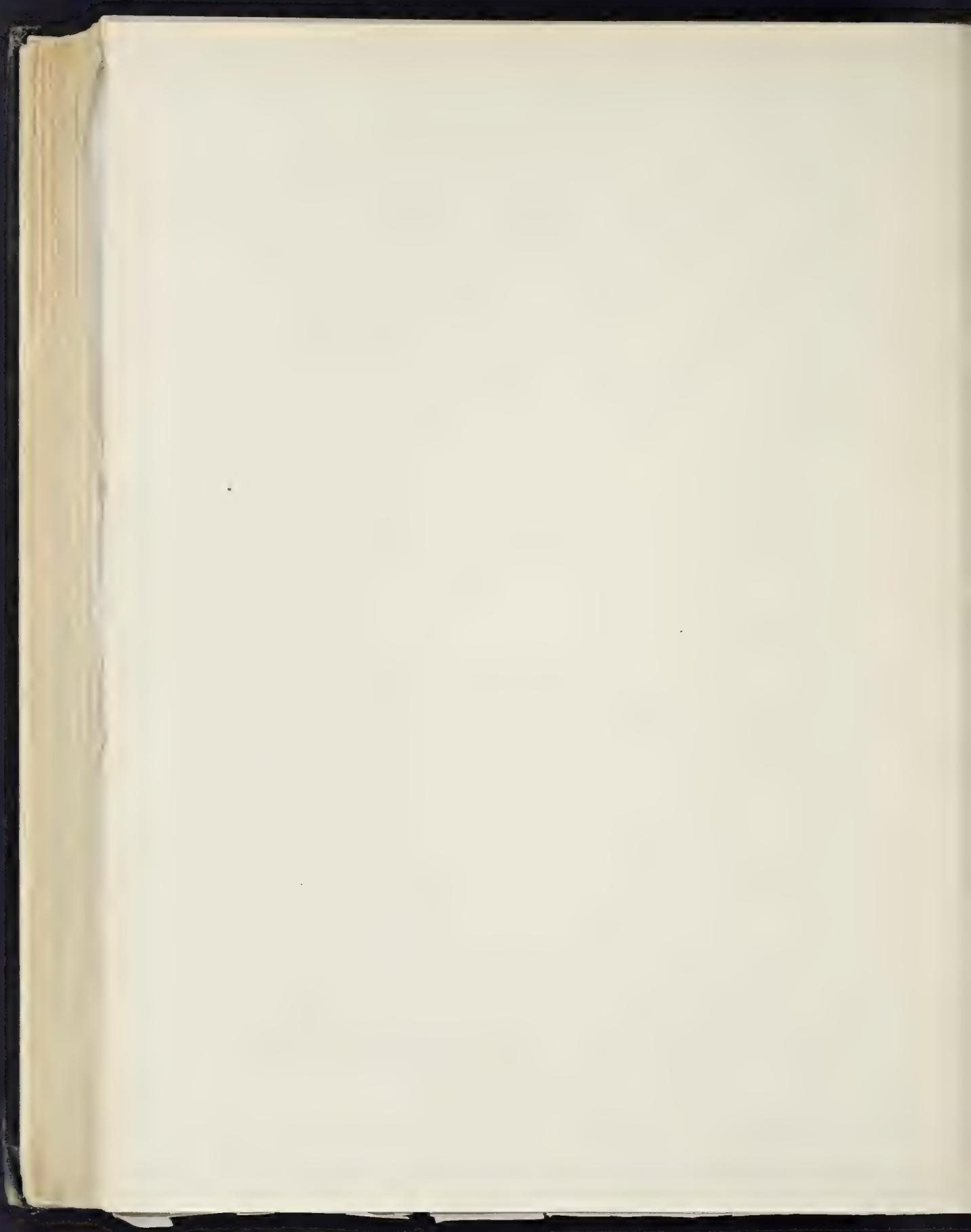
(The annotator of Baruffaldi's *Vite de' pittori e scultori ferraresi*, vol. i [Ferrara, 1844], p. 93, n. 1, admitting that Laderchi may be right in reading 56 instead of 36).

(iv.) "B... as.... pix. c. P. ano 1493..." (Crowe and Cavalcaselle, *North Italian Painters*, 1st ed. i, 526, n. 6, adding "it is impossible to say why Laderchi read the date 1499 and Rosini 1495." In the text of Crowe and Cavalcaselle the date is, probably by a misprint, given as 1483.)

This picture is commonly described, ever since its appearance in the Costabili catalogue of 1838, as a portrait of the poet Tito Strozzi (1422-23-1505); and the annotator of Baruffaldi (*loc. cit.*) suggests that the initials D.T. may stand for *Dominus* or *Dilectus Titus*. This conjecture can



No. 178.



hardly be said to be very convincing and Mr Cook points out (*loc. cit.*) that the age of the sitter seems scarcely so advanced as Strozzi's was at the time when the picture was painted. On the other hand, it deserves to be noted, as remarked already by the annotator of Baruffaldi, that the relief-portrait of Tito Strozzi, reproduced in G. A. Barotti, *Memorie istoriche di letterati ferraresi* (Ferrara, 1777), p. 126, shows an unmistakable resemblance to the present portrait.¹

The chief and considerable interest of this paint-

ing lies in the fact that it affords a safe starting point for a reconstruction of Baldassare d'Este's work.² Count Malaguzzi-Valeri has recently ascribed to this artist a portrait of Borso d'Este in the collection of Prince Trivulzio of Milan ("Baldassare da Reggio e il suo ritratto del duca Borso d'Este" in *Rassegna d'arte*, xii, 101-103); and its resemblance to the present picture confirms the correctness of his attribution.

(See also No. 124.)

¹ A portrait of Tito Strozzi by Cosimo Tura is mentioned by Baruffaldi (*op. cit.* i, 82 sq.) as being in the collection of his father Niccolò Baruffaldi of Ferrara; it belonged in 1844 to the Marchese Massimiliano Strozzi of the same city, but cannot now be traced.

² According to Morelli (*Italian Painters*, ii, 129, n. 2) there was another signed picture by Baldassare in the Costabili collection, subsequently owned by the dealer Signor Guggenheim of Venice; its present whereabouts is unknown.

ERCOLE DE' ROBERTI

BORN in the second quarter of the fifteenth century; died in 1495 or 1496. Pupil of Francesco Cossa; influenced by Jacopo and Giovanni Bellini. Active at Bologna, Ravenna, and chiefly at Ferrara, where he did much work for the Court. One of the greatest masters of the Ferrarese school, with a wonderful sense alike of colour and of line.

Bibliography: *Crowe and Cavalcaselle*, "North Italian Painters," 1st. ed. i, 530-534; 2nd ed. ii, 241-247.
Morelli, "Italian Painters," ii, 132-137.
A. Venturi, "Ercole de' Roberti," in "Archivio storico dell'arte, ser. i, vol. ii (Rome, 1889), pp. 339-360.
B. Berenson, "North Italian Painters," p. 213.

119. MEDEA AND HER CHILDREN(?) PLATE XVII.

A WOMAN dressed in a rich green robe, with a close-fitting lace head-dress and an orange fluttering scarf, leads a naked child in each hand, and all of them seem in pain as they step upon fragments of architecture through which flames are bursting. The figures are relieved against a red curtain.

Panel, 18½ in. by 12 in. (0·462 m. by 0·305 m.)

Tempera.

Doughty House, Smoking Room, No. 6.

Photo Anderson 18494.

THIS picture is engraved in Gaetano Zancon's *Galleria inedita raccolta da privati gabinetti milanesi*, published at Milan in 1812; it belonged at that time to the Comte Etienne Méjan, secretary of Eugène de Beauharnais. Salvatico (*Vasari*, ed Le Monnier, v. 188) notes it in 1849 as being in the collection of the late Marchese d'Harrache of Turin which was inherited by the Conte Castellani and dispersed about 1860. By 1861, this picture belonged to Sir J. C. Robinson, who lent it to the Exhibition of Old Masters at the British Institution held in that year (No. 8). It subsequently passed into the collection of Mr Robert Napier, of West Shandon, Dumbartonshire, and is entered as No. 321 in the catalogue of that collection mainly compiled by Sir J. C. Robinson and privately printed in London in 1865. It was included in the sale of Mr Napier's collection (alias the Shandon collection) at Christie's, April 13, 1877, and again became the property of Sir J. C. Robinson, from whom it was acquired for this collection in 1878.

Exhibited at the Burlington Fine Arts Club, Exhibition of the schools of Ferrara and Bologna, 1894, No. 7 (plate VIII in the Illustrated Catalogue). In Zancon's publication the subject of this picture is interpreted as Medea's nurse bringing back the children of Medea, Mermerus and Pheres, through the burning palace, after they had presented the poisoned garment and diadem to Glauce. The female figure has also been supposed to represent

Medea herself. Neither of these interpretations seems, however, quite convincing, and it appears more likely, as suggested by Mr E. G. Gardner (*The Painters of the School of Ferrara*, p. 60), that the picture represents the wife of Hasdrubal throwing herself with her children into the flames of the burning temple of Æsculapius at Carthage after she has learnt that her husband has given himself up to Scipio Africanus.

Traditionally considered as a work by Mantegna, this picture was first ascribed to Ercole de' Roberti by Dr F. Harck ("Die Fresken im Palazzo Schifanoia in Ferrara" in the Berlin *Jahrbuch* v [1884] 124), who later (*Repertorium für Kunsthistorik*, xvii, 313) suggested that it may be one of the "storie romane" by "Ercole Grandi" mentioned by Baruffaldi (*Vite de' pittori e scultori ferraresi*, i, 140) as in the Ducal Palace of Sassuolo and of which the kindred "Lucretia" in the Modena Gallery (No. 50) is perhaps another. The attribution to Ercole de' Roberti is accepted by Morelli (*Italian Painters*, ii, 136 sq.) and Mr Berenson (*North Italian Painters*, p. 213). Prof. A. Venturi ("Le opere dei pittori ferraresi del '400" in *L'Arte*, xi [1908], 426 sq.) contradicts it and thinks the picture is rather by Giovanni Francesco Maineri, but his arguments do not seem convincing to the present writer. In Ercole de' Roberti's "Procession to Calvary" in the Dresden Gallery (No. 45) there occurs the figure of a woman with a child closely recalling the present group.



ERCOLE DE' ROBERTI

Ritratto di Medea con i suoi figli
1500 circa. Londra, National Gallery

119. MEDEA AND HER CHILDREN(?)

1500 circa.

A woman in a dark blue robe, with a close-fitting lace head-dress and a large diamond brooch, holds a naked child in each hand, and all three figures step up on fragments of architecture through which flames are visible. The figures are relieved against a red curtain.

Painted panel, 18 in. by 12 in. (45 cm. by 30.5 cm.)

London, National Gallery, Room 82, No. 6

This picture was first attributed to Mantegna by G. Vasari in his "Lives of the Painters," 1568, and it was also ascribed to him by Cesare Ripa in his "Iconologia," 1603. It was subsequently attributed to Andrea Mantegna by Giorgio Vasari in his "Lives of the Painters," 1570, and by Giovan Battista Belotti in his "Vite de' Pittori e Scultori Ferraresi," 1571. In 1603, however, it was attributed to Ercole de' Roberti, and it remained in the collection of the Marchese Guido Gonzaga of Mantua, who had it removed from the church of Santa Maria delle Grazie at Mantua, where it had been placed in 1540. It was subsequently sold to Sir Thomas Gresham, and was exhibited in the exhibition of the Royal Society at the British Institution in 1807. It was subsequently presented to the Queen of Mr. Robert Grosvenor, of Westm. 1810, Bramham Moor, as mentioned in No. 10 of the Catalogue of the Collection of Pictures, etc., by Sir J. C. Robinson and A. F. G. Grosvenor, London, in 1810. It was included in the sale of Mr. Grosvenor's collection (that of the abandoned) at Christie's, April 12, 1857, and subsequently came into the hands of Sir J. C. Robinson, from whom it was purchased for this collection in 1858.

Exhibited at the Burlington Fine Arts Club, February 1911 (the ex-Josef Hoffmann Collection), No. 27 (late VIII with B. 1800-1850).

In Zanconi's publication, 1911, the author of this picture is interpreted as Medea, who is bringing back the children of Medea, Jason, and Pelias, through the burning palace, after they had burnt the person of Jason and thrown him to Circe. The female figure has, however, failed to represent

Medea herself. Nor is any of these interpretations seems, however, quite convincing, and it appears more likely, as suggested by Mr. E. G. Gardner ("The Painters of the School of Ferrara," p. 60), that the picture represents the wife of Hasdrubal throwing herself with her children into the flames of the burning temple of Esculapius at Carthage after she has learnt that her husband has given himself up to Scipio Africanus.

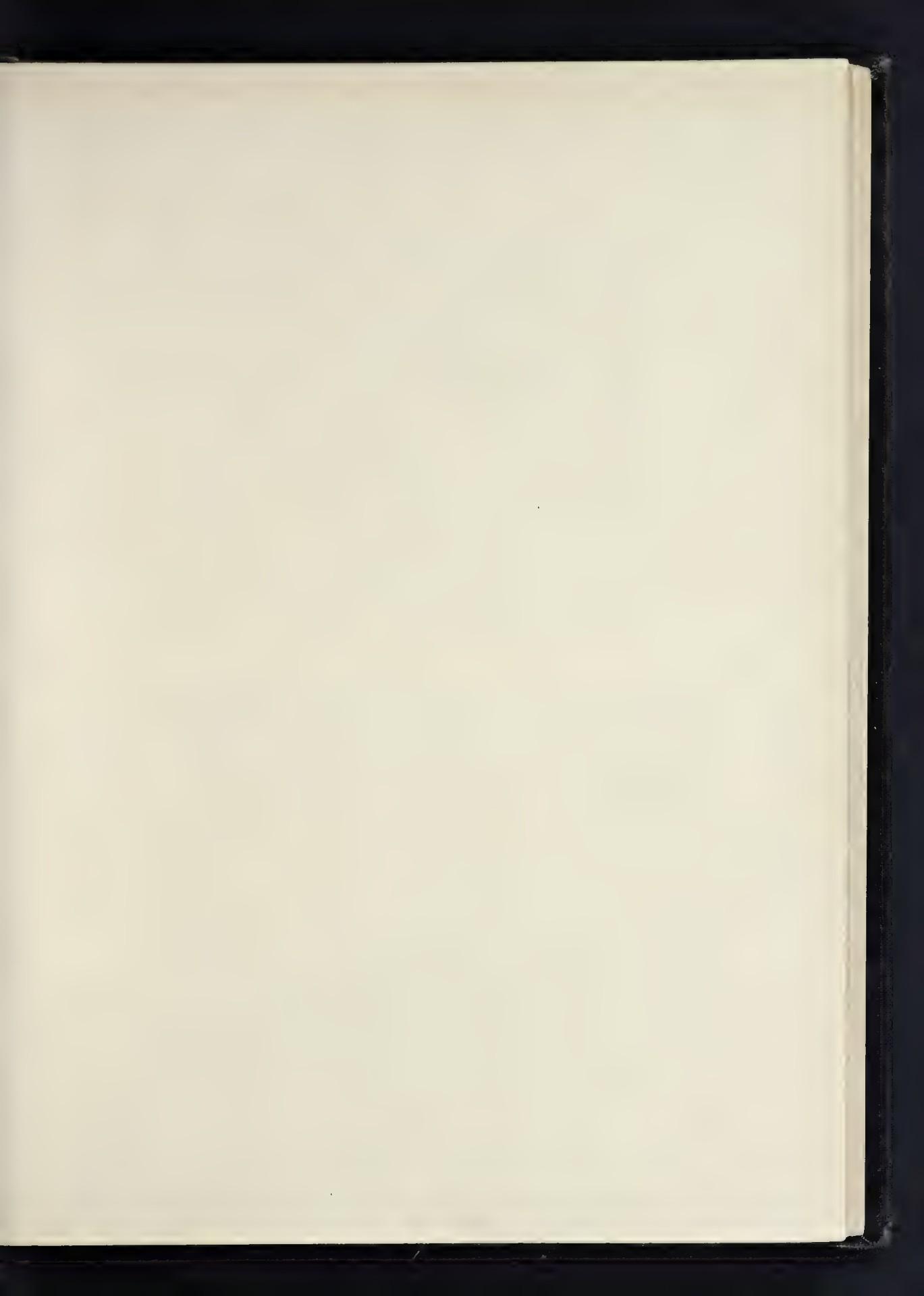
Traditionally considered as a work by Mantegna, this picture was first ascribed to Ercole de' Roberti by D. P. Hartek ("Die Fresken im Palazzo Schittino da Ferrara," in the Berlin Jahrbuch v. 1882) and, later, (Reprint für Kunsthistoriker, xxvi, 1903) suggested that it may be one of the "storie di mane" by "Ercole Grandi" mentioned by Baruffaldi ("Vite de' pittori e scultori ferraresi," i, 1582), in the Ducal Palace of Sassuolo, and of which the kindled "Luceria" is in the Museo Gallery (No. 26); is perhaps another. The attribution to Ercole de' Roberti is accepted by M. Celli (*Due Pittori*, ii, 176 sq.) and Mr. Berenson (*New Italian Painters*, p. 213). Prof. A. Venturi ("opere dei pittori ferraresi del 'xv' o' in I, 1911, 1912, 1913, 1916 sq.) contradicts it and thinks the picture is either by Giovanni Francesco Maineri, but his arguments do not seem convincing; or by a painter who, like Ercole de' Roberti, painted "Calvary" in the Dresden Gallery. It occurs that just the woman with the children is represented in a group.



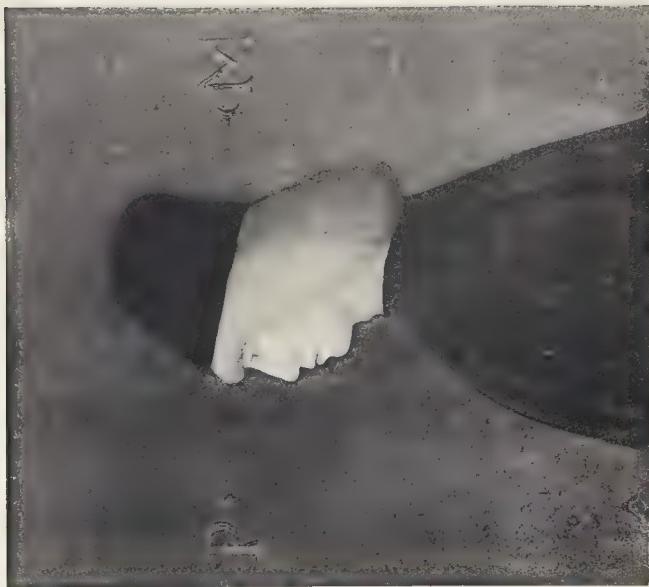
Medea & her children

— 1672 —





No. 724.



No. 720.



ERCOLE DE' ROBERTI

(SCHOOL OF)

120. PIETÀ

THE dead Christ, who has a white loin-cloth round his hips, is seen seated on the edge of a grey marble sarcophagus. An angel, dressed in a crimson flowing robe showing some folds of a yellow under-dress at the right shoulder and white sleeves, is supporting the Saviour's head. Behind Christ the entrance to the cave in a high brown rock, with the three crosses on the top. In the left-hand corner view of a hilly landscape with a river spanned by a bridge. Red glow of sunset.

Panel, 7 in. by 5½ in. (0·178 m. by 0·13 m.)

Doughty House, Smoking Room, No. 22.

Photo Gray 28982.

ACQUIRED by Sir J. C. Robinson from the Monte di Pietà at Rome; and in this collection by 1868 (J. C. Robinson, *Memoranda*, No. 16). Exhibited at the British Institution, 1863, No. 51. Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 49.

Neither the traditional attribution to Cima da Conegliano, nor Sir J. C. Robinson's to Zenale can be accepted. The style is closely akin to that of Ercole de' Roberti's little "Pietà" in the National Gallery (No. 1411) though the present picture has scarcely the same delicate quality as is possessed by the latter.

MAINERI

(GIOVANNI FRANCESCO DE' MAINERI)

THIS little-known painter and miniaturist figures in the account-books of the Ferrarese Court in 1489, 1492, 1493, and 1502; went to Mantua in 1503 and was in the service of the Gonzagas in 1504; returned in the same year to Ferrara and is recorded as living there also in 1505.

Imitator of Ercole de' Roberti.

Bibliography: A. Venturi, "Gian Francesco de'Maineri pittore" in "Archivio storico dell'arte," ser. i, vol. i, pp. 88 sq.

Idem, "Gian Francesco de'Maineri da Parma pittore e miniaturista" in "L'Arte," x, 33-40.

121. THE SCOURGING OF CHRIST

THE scene takes place in a marble hall. In the centre of the composition Christ is being tied to a column by two men while two other men raise their rods to scourge him. The purple mantle of Christ lies before him on the floor. In the foreground to the right, an armed man is seated, watching the flagellation; to the left is seen a kneeling Dominican, the donor of the picture. Further back, to the left, St Peter and the maid of the high-priest, standing near a staircase on which Pilate, surrounded by numerous figures, is seen; a staircase on the opposite side is also filled with people. Through an archway far behind are seen the Virgin and St John. The gaily-coloured costumes are those of the time of 1500. The architecture is polychrome, with statues, bas-reliefs, and inscriptions. A shield with a scorpion above in centre.

Panel, 16 in. by 11½ in. (0·405 m. by 0·285 m.)

Doughty House, Octagon Room, No. 45.

Photo Anderson 18460.

EXHIBITED at the Burlington Fine Arts Club, Exhibition of the schools of Ferrara and Bologna, 1894, No. 10.

This picture has been ascribed by Dr F. Harck (in the Berlin *Jahrbuch*, v, 124, and *Repetitorium für Kunsthissenschaft*, xvii, 313) to Ercole de' Roberti. Although it recalls his style in many respects, it yet seems the work of a different and inferior artist; and the careful execution, the elaborate architecture, the type of Christ, and the cast of

drapery offer such close analogies to the style of Giovanni Francesco de'Maineri that there can be little doubt that he is the author of the present picture.

As pointed out by Dr Harck, the central group and that on the staircase on the left contain motives borrowed from Schongauer's engravings "The Scourging of Christ" (B. 12) and "Christ shown to the people" (B. 15).

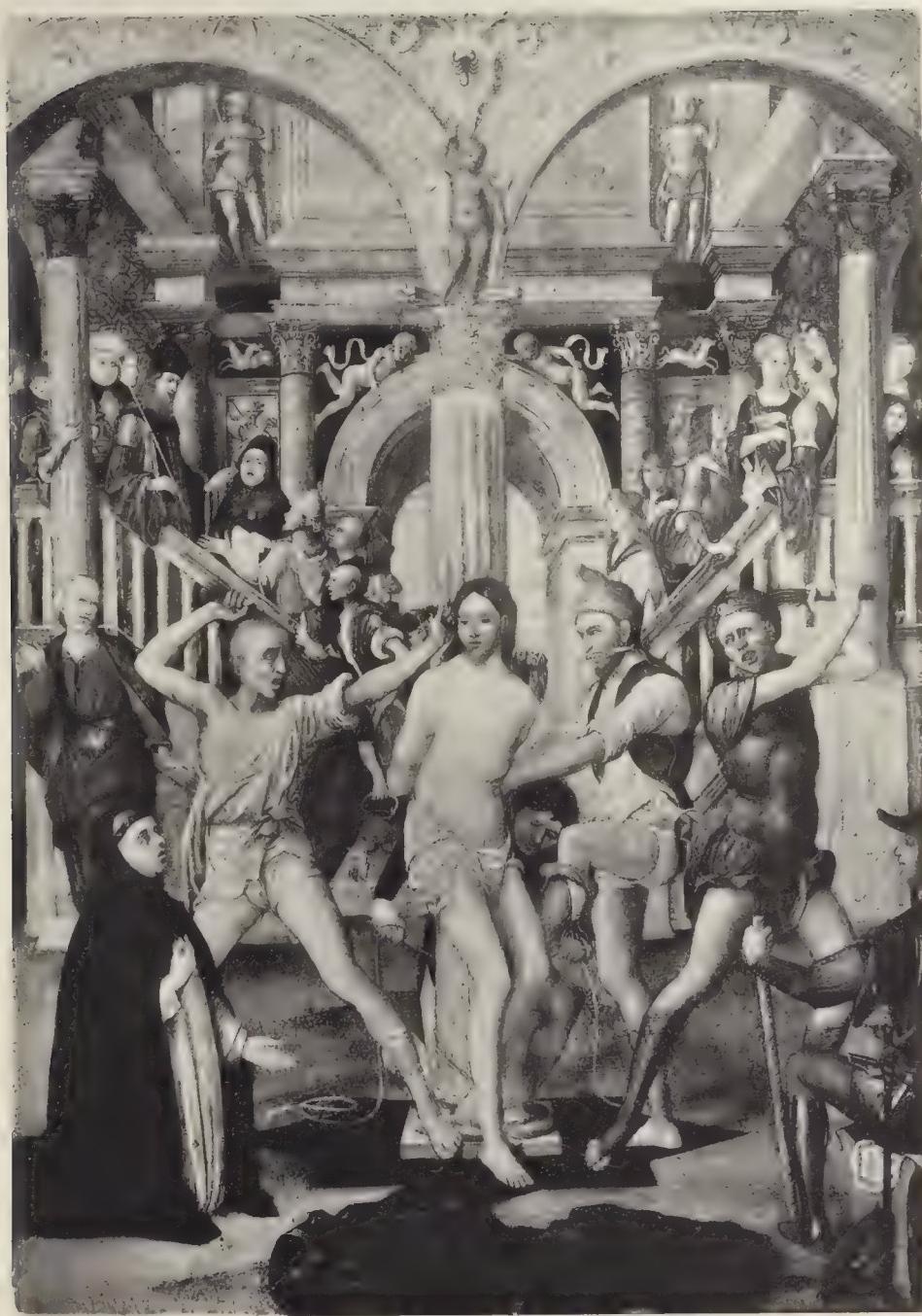
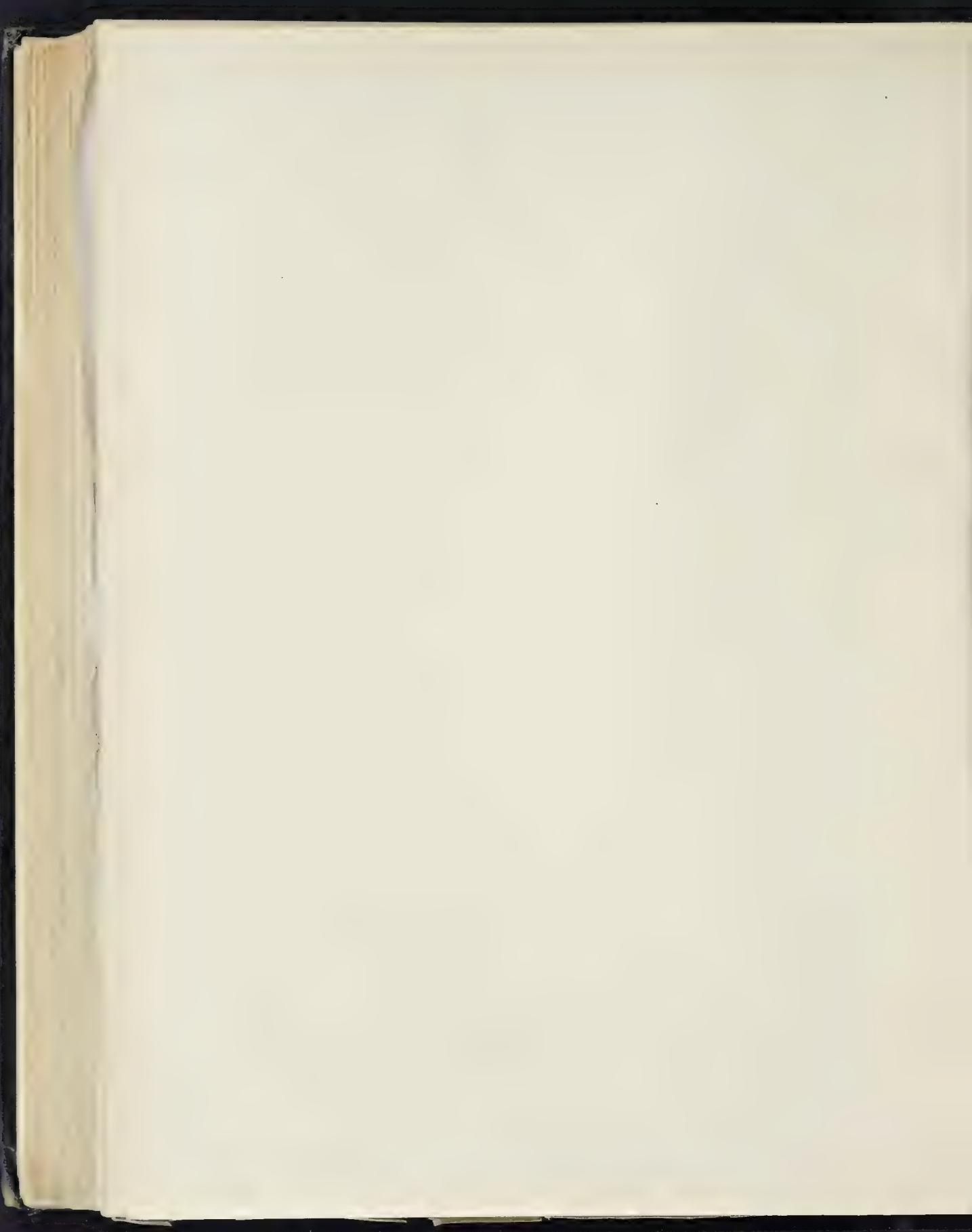


Fig. 127.



MAINERI

(FREE COPY AFTER)

122. CHRIST CARRYING THE CROSS

V p.m.

BUST of Christ, who is seen turned to the left, carrying the Cross, which rests on his left shoulder. He wears a white shirt and a red mantle, both embroidered with gold; his head is bleeding under the crown of thorns. Dark background. Unfinished.

Linen, backed with canvas; 18 in. by 14 in. (0·457 m. by 0·355 m.)

Doughty House, Staircase.

Photo Gray 29018.

ONE of many repetitions of the same composition. Among the earliest versions of it are those in the Modena Gallery (No. 298) and in the Palazzo Doria at Rome (No. 164), which have been given to various masters. Crowe and Cavalcaselle (*North Italian Painters*, 1st ed. ii, 478 *sq.*, 2nd ed. ii, 185 *sq.*) consider them works by Bonsignori; they have also been ascribed to Solario (a name accepted

by Mr Berenson, *North Italian Painters*, p. 294, for the Modena example), while Morelli (*Italian Painters*, i, 272) ascribes the Doria version to a Fleming copying an Italian. In the opinion of the present writer, considerable likelihood attaches to Prof. A. Venturi's theory that they are by Giovanni Francesco de' Maineri (see Prof. Venturi's paper on this artist in *L'Arte*, x, 37-40).*

* I am not disposed to accept this theory. The present version appears to be an independent rendering of a familiar subject, of North Italian origin, and of indeterminate authorship.—(H.C.)

ERCOLE DI GIULIO CESARE GRANDI

THIS artist is known to have been active at Ferrara from the end of the fifteenth century till his death in 1531. With his name are now usually coupled a number of paintings by a follower of Ercole de' Roberti and Lorenzo Costa, although there is no documentary proof that these works really are by Ercole di Giulio.

Bibliography : *Crowe and Cavalcaselle*, "North Italian Painters," 1st ed. i, 550-552; 2nd ed. ii, 264 sq.
Morelli, "Italian Painters," ii, 138 sq.
A. Venturi, "Ercole Grandi," in "Archivio storico dell' arte," ser. i, vol. i (Rome, 1888), pp. 193-201.
B. Berenson, "North Italian Painters," p. 211 sq.

123. THE ANNUNCIATION

THE Virgin, kneeling with clasped hands before a small cabinet, open in front, and disclosing a shelf with various objects; on the cabinet a book-rest with a prayer-book is placed. She wears a red tunic, a white scarf, a blue mantle with green lining shot with red, and a red head-cloth; her garments, except the head-cloth, have embroidered borders. From the left St Gabriel appears, holding a lily in his left hand, and raising the right in salutation. He wears a blue under-habit, an orange tunic with embroidery, and a red mantle with purple lining. Above is seen a half-length of the Almighty, in pale purple tunic and a red mantle, relieved against a yellow glory surrounded by clouds. He is bestowing the Holy Spirit, which in the shape of a Dove descends to the Virgin. Behind her is seen an archway of grey marble; a green drapery, lined with red, is stretched across the doorway. To the left opens a view of an elaborate landscape in green and blue tones.

Panel, 86½ in. by 67 in. (2·192 m. by 1·698 m.)

Doughty House, Museum.

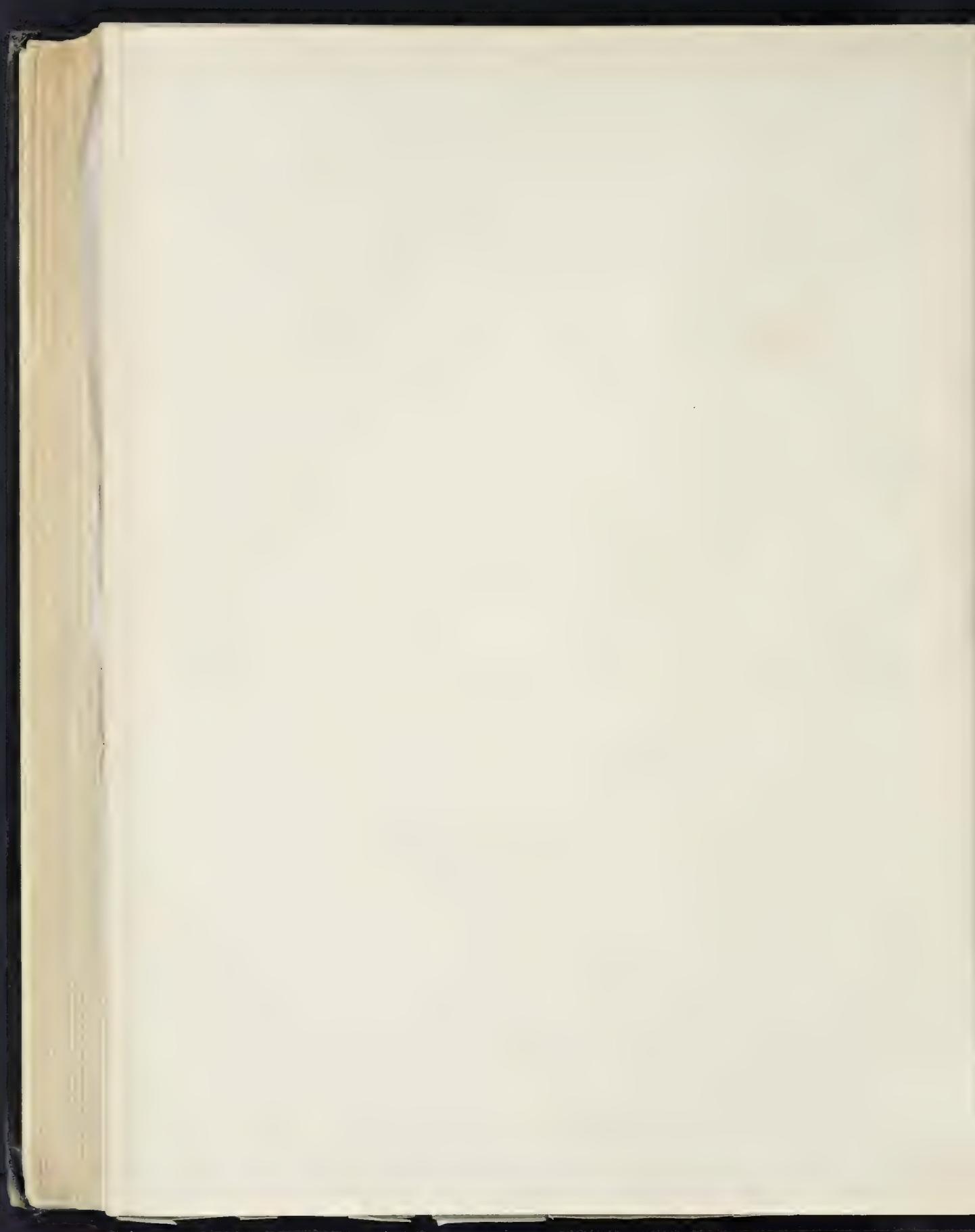
Photo Anderson 18438.

FOR a long time extensively covered with repaint, concealing e.g. the figure of God the Father. This was removed by Mr Roger Fry in 1902, and he further restored the picture.
B. Berenson, *North Italian Painters*, p. 212.
E. G. Gardner, *The Painters of the School of Ferrara*, pp. 130, 224.

Crowe and Cavalcaselle, *North Italian Painters*, 2nd ed. ii, 285, n. 3.

The figure of the Virgin is very similar to that in a little "Nativity" by the same hand in the Ferrara Gallery (Sala III); the landscape and other features also offer points of resemblance with that work.





FERRARESE SCHOOL

C. 1500.

124. PORTRAIT OF A YOUTH

PROFILE of a young man in a black dress with a blue cap on his fair hair. In front of him is a parapet over which a strip of pale pink cloth is spread. Green background, on which the letters P.M. are inscribed.

Panel, $6\frac{1}{8}$ in. by $4\frac{7}{8}$ in. (0.156 m. by 0.124 m.)

Doughty House, Smoking Room, No. 2.

Photo Gray 28983.

FORMERLY in the Pourtalès collection in Paris.
Exhibited at the Burlington Fine Arts Club,
Umbrian Exhibition, 1909-10, No. 22.
In view of the initials P.M. it has been supposed
that this picture represents Giovanni Pico della
Mirandola, the famous philosopher (1463-1494).

The features do not, however, resemble his portrait-medal by Niccolò Fiorentino (Heiss, *Les meilleurs maîtres de la Renaissance*, vol. viii, pt. i [Paris, 1891], plate V, 7). The picture used to be ascribed to Giovanni Santi, but is certainly not by him. The colouring and style in general show an affinity with the Ferrarese school.*

*It is possible the author may be found to be Baldassare d'Este. See No. 118.—(H.C.)

GAROFALO

(BENVENUTO TISI, known as BENVENUTO [DA] GAROFALO
or IL GAROFALO)

BORN in 1481, probably at Ferrara; died in that city on September 6, 1559. Trained under Domenico Panetti at Ferrara, Boccaccio Boccaccino at Cremona, Giovanni Baldini in Rome, and Lorenzo Costa in Mantua; active subsequently for some time in Ferrara, where he came into contact with the Dossi, whose influence he felt; visited Rome again and modified his style under the influence of Raphael; and, in 1512, settled in Ferrara for the rest of his life. A prolific and correct, but uninspired artist, academic in his forms, and with a somewhat crude scheme of colour.

Bibliography: *Vasari*, v, 457-469.
G. Baruffaldi, "Vite de' pittori e scultori ferraresi" (Ferrara, 1844-46), i, 310-372.
L. N. Cittadella, "Memorie di Benvenuto Tisi detto Garofalo," Ferrara, 1872.
Morelli, "Italian Painters," i, pp. 200-214.
B. Berenson, "North Italian Painters," pp. 223-228.
E. G. Gardner, "The Painters of the School of Ferrara" (London, 1911), pp. 169-182.

125. ST CHRISTOPHER

SAIN'T CHRISTOPHER, who wears a white shirt, a yellow coat, a red purple mantle and a violet cap, is striding through a river, carrying on his shoulders the Infant Christ, who wears a blue coat and an orange mantle. The water of the river is pale grey blue; the banks are painted in green and brown colours; to the left is a steep hill, with buildings on it, the whole in very luminous green, brown and violet tones. In the middle-distance is seen a city in a pale purple tone; further back, a pale blue chain of mountains. Blue sky with clouds.

Fresco, transferred to canvas, 52½ in. by 36½ in. (1.324 m. by 0.92 m.)
Doughty House, Long Gallery, No. 9.
Photo Gray 28978.

THE annotator of Baruffaldi's *Vite* (i, 364) mentions among the works of Garofalo a fresco of St Christopher, removed from a wall in the Certosa of Ferrara by the restorer Boccolari, and belonging at that time, 1844, to the painter Luigi Cocchetti of Rome. It formed originally part of a scheme of decoration, which also included a Madonna and Child with St Joseph, dated 1525, and noted by the same writer (p. 362) as being in the Costabili collection at Ferrara, but now missing. These frescoes are described when still *in situ* by Cesare Cittadella (*Catalogo istorico de' pittori e scultori ferraresi*, Ferrara, 1782-83, ii, 23; compare also

Cesare Barotti, *Pitture e sculture . . . di Ferrara*, Ferrara, 1770, p. 83); the room adorned by them was the "foresteria." It seems very probable that the above fresco of St Christopher is identical with the present painting. In scheme of colour and handling it comes close to Garofalo's large fresco, "The Triumph of the Church," formerly in the monastery of Sant' Andrea at Ferrara, and now in the Gallery of that town.

A small picture with a similar composition is in the Liechtenstein Gallery at Vienna (No. 172). It is either by Garofalo or one of his pupils.
B. Berenson, *op. cit.*, p. 227.



GAROFALO

(IMITATOR OF)

126. MADONNA AND CHILD AND LITTLE ST JOHN

THE Virgin in red robe, blue mantle with gold borders and yellow lining and a white scarf on her head and shoulders, is seated to the left in front of a Gothic church. She supports with her right hand the Infant Christ, who is standing on her lap, and holds in her left a carnation. The little St John is seen playing, kneeling on the ground to the right; on his cross there is a scroll and a carnation. To the right a broken column and further back a tree with yellow foliage and distant landscape in pale green and blue.

Panel, arched top, 11 $\frac{1}{2}$ in. by 7 $\frac{3}{8}$ in. (0.295 m. by 0.187 m.)
Doughty House, Museum.

The types and forms are certainly akin to Garofalo, he sometimes uses as a kind of signature; but the and we also find here the carnation (*Garofalo*) which treatment clearly reveals a later hand.

CARLO BONONI

(COPY AFTER)

BORN at Ferrara in 1569; died in that town on Sept. 3, 1632. Pupil of Giuseppe Mazzuoli (*il Bastarolo*); studied subsequently in Rome, Bologna, Venice, Parma and Verona. Active principally in Ferrara. A vigorous and capable artist, in whose work the influence of the Carracci on the whole

is strongly marked, though his fiery colours strike one as a distant echo of Dosso's style.

Bibliography: G. Baruffaldi, "Vite de' pittori e scultori ferraresi," vol. ii (Ferrara, 1846), pp. 117-177. Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," iv, 320 sq.

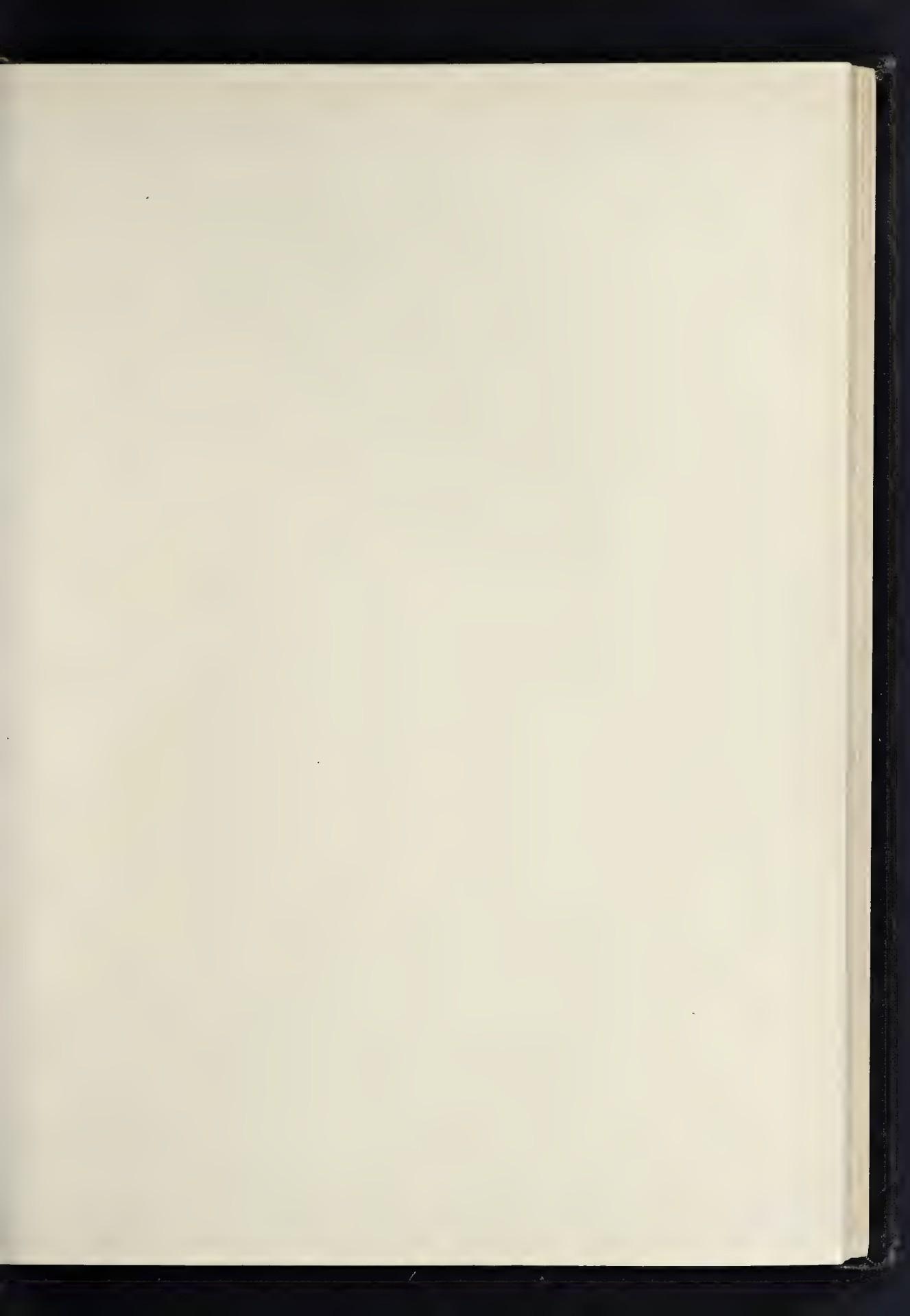
127. THE ANGEL DELIVERING ST PETER FROM PRISON

COPY of the picture painted by Bononi for the church of Santa Chiara at Fabriano and now in the Uffizi (No. 112).

Canvas, 55½ in. by 72 in. (1·405 m. by 1·825 m.)
Doughty House, Staircase.

Purchased in 1874 from Sir J. C. Robinson; traditionally ascribed to Velasquez.

X. SCHOOLS OF VENICE
AND THE
VENETIAN TERRITORY





ANDREA MANTEGNA

(SCHOOL OF)
(PADUAN SCHOOL)

BORN probably at *Isola di Carturo* between Padua and Vicenza, in 1430 or 1431; died at Mantua on September 13, 1506. Pupil of Francesco Squarcione at Padua; largely influenced by the antique. Active in Padua up to 1460, when he entered the service of the Dukes of Mantua; worked in Rome from 1488 to 1490. Both as painter and

engraver Mantegna is one of the greatest artists of Italy and his influence was strongly and widely felt.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. i, 320-341, 377-419; 2nd ed. ii, 25-44, 80-120.

P. Kristeller, "Andrea Mantegna," London, 1901.
M. Cruttwell, "Andrea Mantegna," London, 1901.

128. THE CHRIST-CHILD

THE Christ-Child, in white tunic and purple mantle with blue high lights, is standing in a shallow niche, imparting the blessing.

Background of variegated marbles.

Canvas, 27 $\frac{1}{4}$ in. by 13 $\frac{3}{8}$ in. (0·691 m. by 0·34 m.)

Tempera.

Doughty House, Octagon Room, No. 81.

Photo Anderson 18461.

THE present writer agrees with Dr Kristeller (*op. cit.*, p. 455) in considering this as the work of a follower of Mantegna, though he does not feel

certain that the artist is a Veronese, as Dr Kristeller thinks. The state of the painting is too unsatisfactory to arrive at a certain decision.

ZOPPO

(MARCO RUGGIERI, called LO ZOPPO)

(PADUAN SCHOOL)

BORN at Bologna in 1431 or 1432. Apprendiced in 1454 to Francesco Squarcione at Padua; lived subsequently at Venice and Bologna, in the latter city (it is stated) as late as 1498. With his ardent if undiscerning classicism and rude language of form he is a typical exponent of the

Squarcione school.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. i, 345-350; 2nd ed. ii, 48-53.

B. Berenson, "North Italian Painters," pp. 303 sq.

129. MADONNA AND CHILD

THE Virgin, who wears a red robe, a dark blue mantle with a narrow gold embroidery and a white head-cloth, supports the Child, who stands on a white cushion lying on a grey veined marble parapet, to which is affixed, in the right-hand corner, a coat of arms, per pale, azure and argent.

Background of blue sky; pale grey flesh tints.

Signed on the parapet:

MARCO. ZOPPO. DA BOLOGNA
OPVS

Panel, 15½ in. by 11½ in. (0·40 m. by 0·296 m.)

Tempera.

Doughty House, Smoking Room, No. 10.

Photo Anderson 18533.

EXHIBITED at the Burlington Fine Arts Club, Exhibition of the schools of Ferrara and Bologna, No. 4 (reproduced in the illustrated catalogue, plate I). Probably identical with a Madonna bearing an exactly similar signature which an annotator of the Le Monnier edition of Vasari (v. 177, n. 3) mentions in 1849 as belonging to a picture-dealer keeping his shop in the Palazzo Zampieri at Bologna. The same writer also suggests that the picture seen by him is the half-length of the Madonna, "graziosissima e finitissima," which Malvasia (1678) mentions as being in the collection of Signor Foschi of Bologna, having previously been in that of Signor Bartolomeo Musotti and which he states was commonly held to be by Al-

brecht Dürer until the signature "Marco Zoppo da Bologna (sic) opus" was discovered (*Felsina pittrice*, Bologna, 1844, i, 39).

Morelli, *Die Galerie zu Berlin*, p. 62.

F. Harck, in *Repertorium für Kunsthissenschaft*, xvii (1894), 318.

B. Berenson, *North Italian Painters*, p. 304.

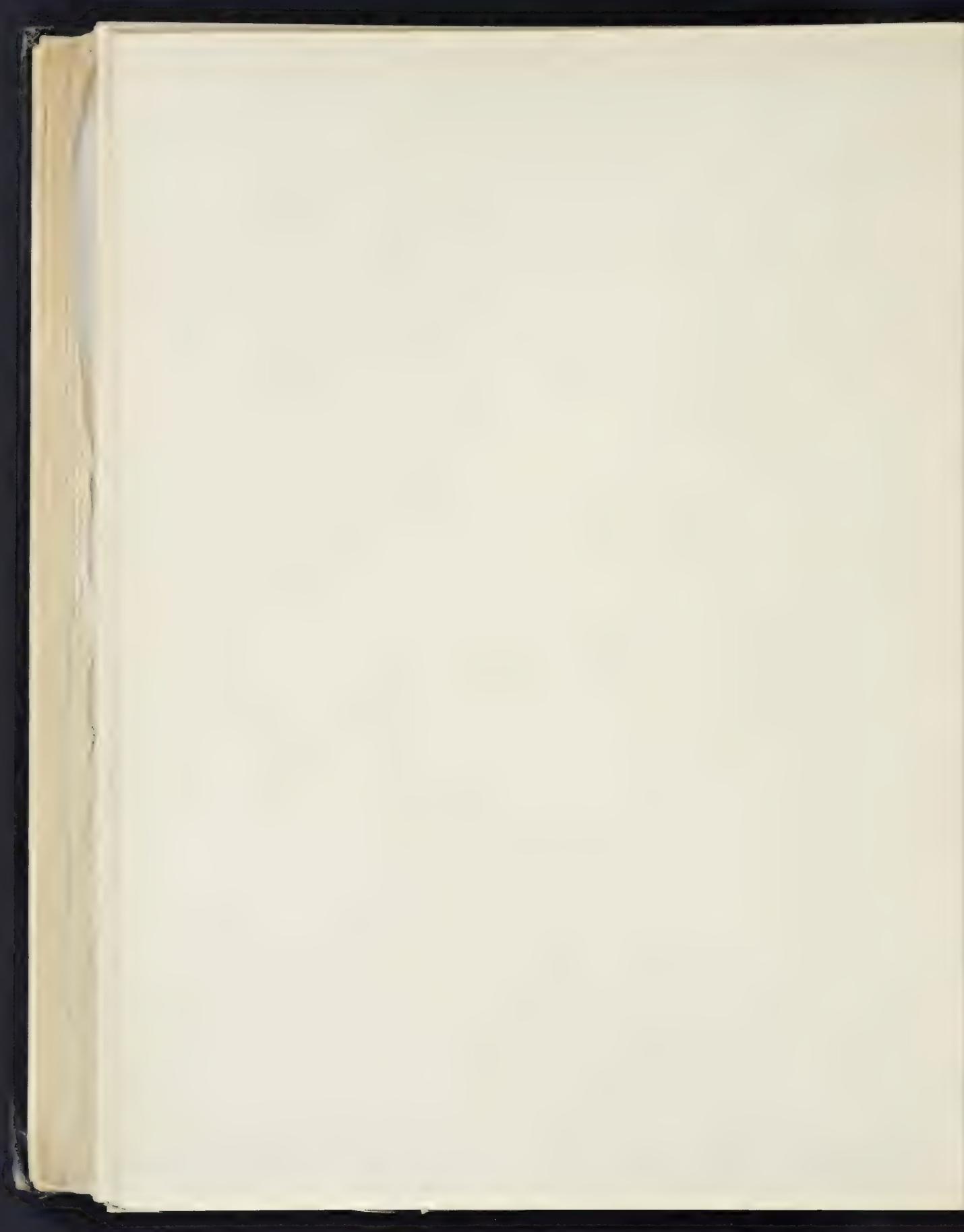
E. G. Gardner, *The Painters of the School of Ferrara*, pp. 61 sq., 212.

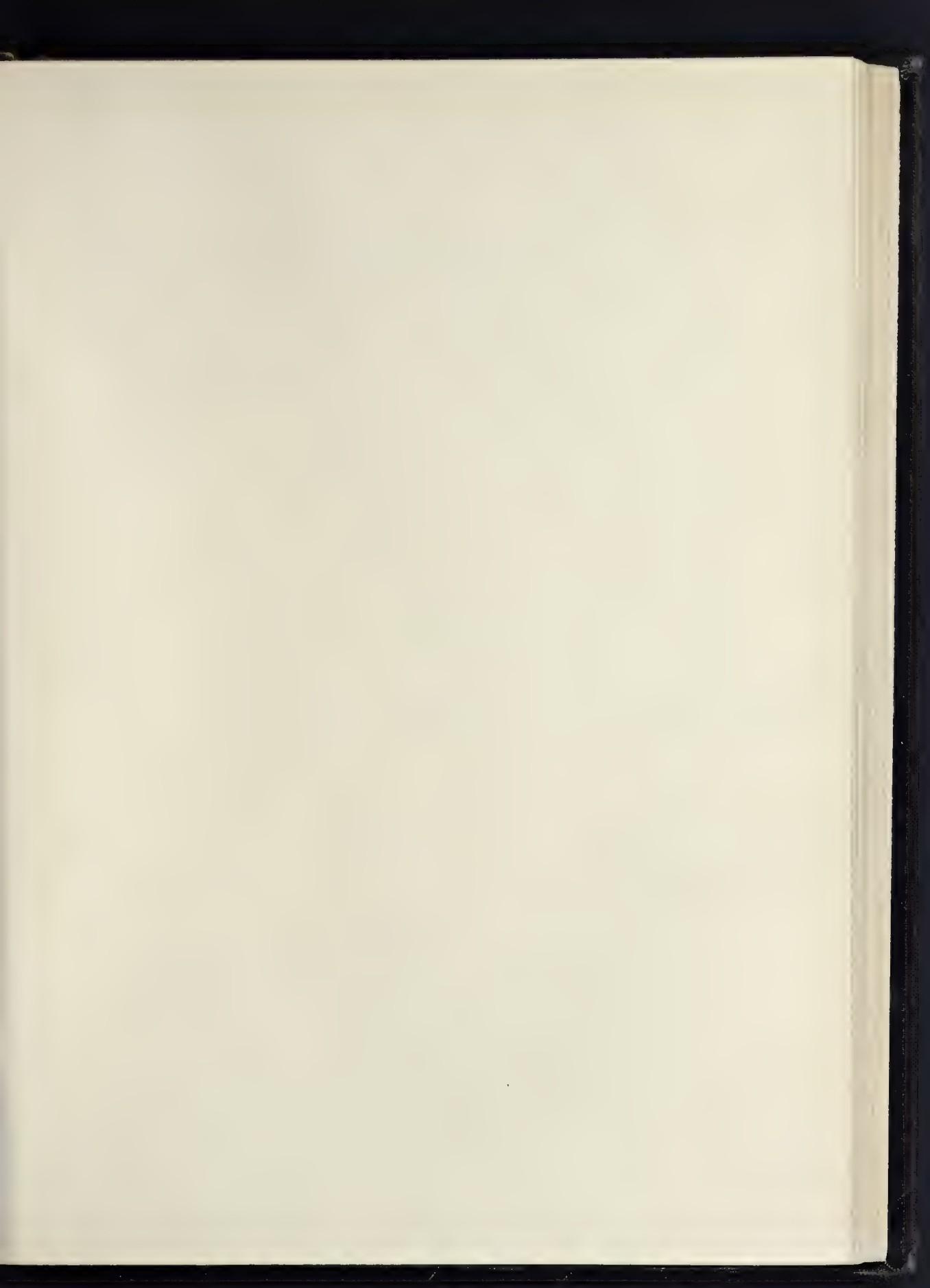
Crowe and Cavalcaselle, *North Italian Painters*, 2nd ed. ii, 51, n. 1, and 53, n. 1.

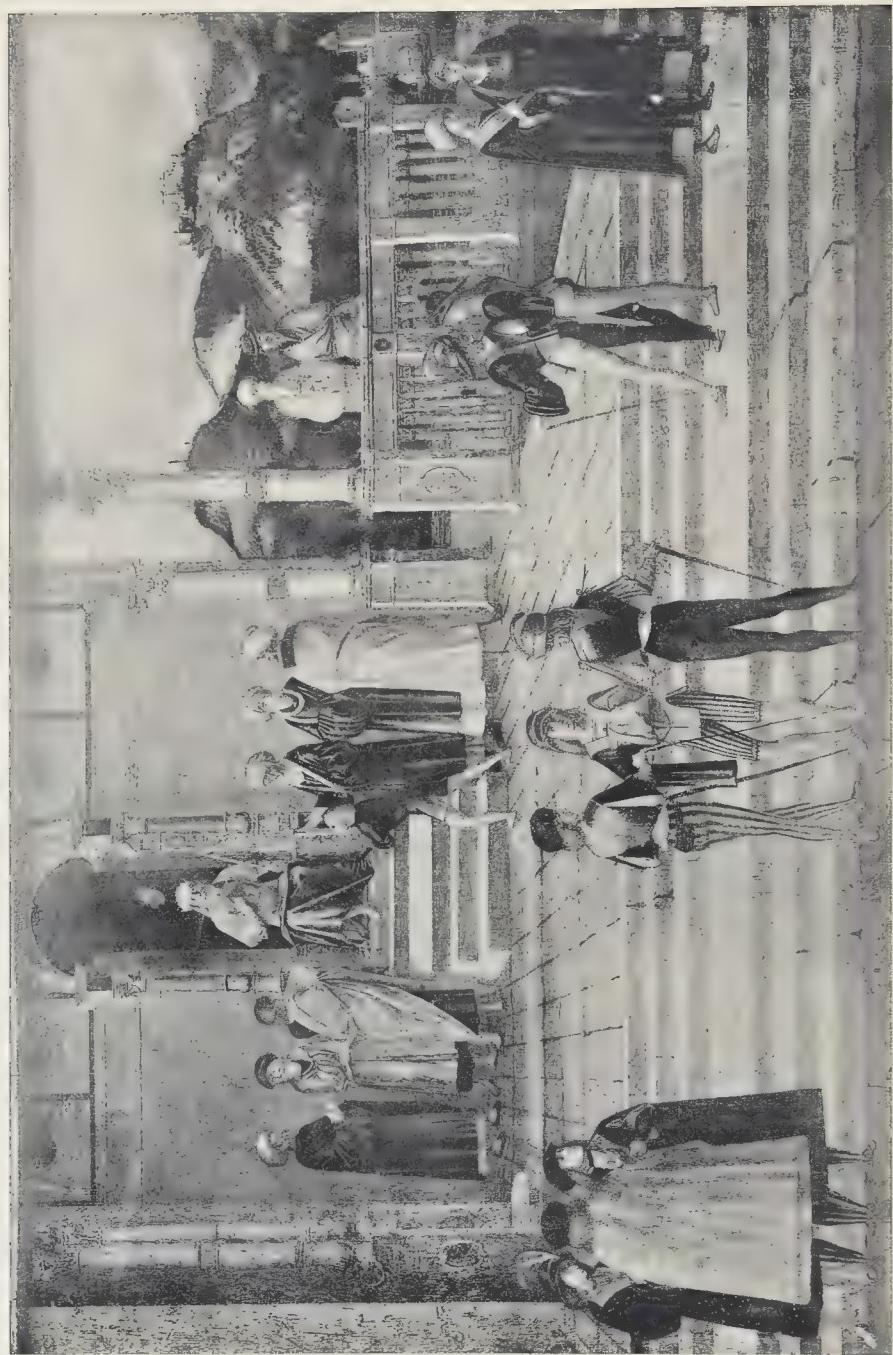
The design of this picture is very similar to that of the central group in Zoppo's large altar-piece now in the Kaiser Friedrich-Museum at Berlin (No. 1170) painted at Venice in 1471.



Pl. 129.







LAZZARO BASTIANI

(VENETIAN SCHOOL)

FIRST recorded as a painter at Venice in 1449; died in that city in 1512. Bastiani's art reflects the styles of Jacopo Bellini, Mantegna, and Giovanni Bellini; and mediocre as were his attainments as a painter, he was the head of a large atelier, which successfully held its own in competition with those of the Bellini, and the Vivarini. One of Bastiani's chief claims to remembrance rests on his having been the first master of Vittore Carpaccio, whose narrative style of composition he, in a measure, anticipates.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. i, 215-219, 2nd ed. i, 216-221. P. Paoletti and G. Ludwig, "Neue archivalische Beiträge zur Geschichte der venezianischen Malerei"; in "Repertorium für Kunsthistorische Wissenschaft," xxiii, (Berlin, Stuttgart and Vienna, 1900), 173-192, 274-286. G. Ludwig and P. Molmenti, "Vittore Carpaccio," (Milan, 1906), pp. 7-35. L. Venturi, "Le origini della pittura veneziana," (Venice, 1907), pp. 271-283.

130. JOSEPH EXPLAINING PHARAOH'S DREAM

On a terrace adjoining a building, and accessible in front by steps, Pharaoh is seated on a throne inset in the wall. He wears a pink coat with yellow sleeves and a brown mantle, and holds a red sceptre in his left hand. At the foot of the throne stands Joseph in short green coat, eagerly bending forward while a man in dark green tunic and pink mantle is reading aloud from a book. Five men in oriental costumes are also standing by the throne. On the steps in front of them, and outside the terrace to the right, are other groups of men, some in Italian costumes of the time (about 1500), others in oriental dress. The architecture is polychrome, and in the Venetian style of the period above mentioned. In the middle distance, to the right, a town; further back a chain of hills, two of which are crowned by castles. Blue sky.

Panel, $40\frac{7}{8}$ in. by $61\frac{7}{8}$ in. (1.037 m. by 1.57 m.)

Doughty House, Long Gallery, No. 15.

Photo Gray 28985.

1st fm J.C.

THIS picture, which has suffered much by rubbing, was probably painted for a *Scuola*. While it is on the whole thoroughly characteristic of Bastiani's style, there are certain features in it, such as the

two groups in the foreground, which are somewhat foreign to the master's art, and suggest that it is a production of the workshop in which a pupil or pupils had a large share.

CARLO CRIVELLI

(VENETIAN SCHOOL)

PROBABLY born at Venice; first mentioned in 1457, when, in that city, he was sentenced to imprisonment for having carried off the wife of a sailor. By 1468, he was settled in the Marches, and remained there for the rest of his life. The latest record of him dates from 1493. With his fondness for rich brocades, precious stones, gold-ornaments and embossed work, Crivelli is the true artistic heir of the older Venetian painters, though everything in his art is coloured by his own weird and passionate genius, which

expresses itself the more vividly in his works as the greater part of his life was spent in provincial seclusion. His style also contains some elements derived from Squarcione and his school.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. i, 82-95, 2nd ed. i, 81-95. G. McN. Rushforth, "Carlo Crivelli" (London, 1900).

L. Venturi, "Le origini della pittura veneziana" (Venice, 1907), pp. 187-211.

131. MADONNA AND CHILD

PLATE XVIII.

THE Virgin is enthroned and supports with both hands the Infant Christ, who, dressed in a rose-coloured coat, stands on her knee, holding an apple. The Virgin wears a red tunic embroidered with pearls, a dark blue mantle with gold border and lined with green, covering her head, and a white veil which falls over her forehead. The throne on which she is seated consists of different kinds of marble and is elaborately sculptured; its arms are formed by conventionalized dolphins, the top is rounded and inscribed:—

MEMENTO · MEI · MATER · DEI · REGINA · CELI · LETARE

Across the throne hangs a festoon of fruit; behind it is stretched a hanging of scarlet watered silk. At the Virgin's feet, on the marble floor, is a jewelled crown, and behind it a small figure of a kneeling ecclesiastic, the donor of the picture. Gold background; the nimbi, the crown and some of the ornaments of the Virgin's dress are in relief.

Panel, circular top, $48\frac{5}{8}$ in. by $18\frac{1}{2}$ in. (1.232 m. by 0.47 m.)

Tempera.

Doughty House, Smoking Room, No. 7.

Photo Anderson 18419.

FORMERLY in the collection of the Earl of Dudley (sold privately). Exhibited at Burlington House, Old Masters, 1902, No. 20. Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912, No. 2 (No. 7 and plate VI in the Illustrated Catalogue). As noted by Mr Berenson (*Study and Criticism of Italian Art*, i, 101 sq.) this picture is closely akin to Crivelli's polyptych of 1468 at Massa Fermana, being, however, more advanced in style, though less so than the "Madonna" of 1470 at Macerata.

B. Berenson, *Venetian Painters*, p. 107.

G. McN. Rushforth, *op. cit.*, pp. 43, 96 sq.

L. Venturi, *op. cit.*, p. 194.

Crowe and Cavalcaselle, *North Italian Painters*, 2nd ed. i, 84, n. 1.

Count Umberto Gnoli ("Opere sconosciute di Pietro Alamanno," in *Rassegna d'Arte* xi, 206 sq.) has pointed out that a "Madonna" by Pietro Alamanno, belonging to Mme Sartoris and now shown at the Musée des arts décoratifs in Paris is imitated from the present picture.



CARLO CRIVELLI

works at the
Festiva
of seclusion
arrived from

London, 1878-95.
"The Virgin and Child" (London,

1878-95)

III. MATERNA AND CHILD

VATICAN
MUSEUM
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Madonna & Child







Christ at the Column

...A.D. 132

ANTONELLO DA MESSINA

(VENEZIAN)

Ruary, 1479. Active chiefly at Messina; visited Venice in 1475-76 and Milan in 1476. Antonello's name is closely bound up with the first great period of the Flemish oil-technique; he was the first to give a literary confirmation of his methods. Antonello himself visited Sicily, and, moreover, for several reasons, was probably influenced by it. In any case his style is largely under Flemish influence, though it later became modified (Venice, 1907), pp. 409-434.

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poetical imagi
Bibliography:
Italian Painters,

409-434.

L. Venturi, "Le
(Venice, 1907), pp. 4

132. CHRIST AT THE COLUMN

Bound in a white column, with a cord round his neck and his head, which is thrown back; he is looking up in a groan, and tears rolling down his cheeks.

Panel, 11 in. by 8 in. (0·28 m. by 0·204 m.)

Doughty House, Octagon Room, No. 55.

Photo Anderson 18397.

PECHASED by Sir J. C. Robinson in Granada in 1862.
In this collection by 1868 (J. C. Robinson,
Memoranda, No. 16).
Exhibited in 1865 at the British Institution,
No. 50.
Exhibited at Leeds, National Exhibition of
Works of Art, 1868, No. 50.
Exhibited at New Gallery, Venetian Exhibition,
1871, No. 131.
Exhibited at the Burlington Fine Arts Club,
Early Venetian Exhibition, 1912, No. 29 (No.
11 and plate X in the Illustrated Catalogue).
That Antonello painted a picture designed like
the present one is certain, though it seems
doubtful whether that work still exists. The
signature on the Virgin's Altarpiece (No. 589)
is probably spurious, but it has
been suggested that the signature is un-
trustworthy, and that the picture itself seems too coarse
for Antonello. The later version of this composition
is in the British Gallery (No. 118) bears
(I prefer to adhere to the older view that Antonello's

the signature of the
picture was accepted
(*North Italian Pa
427) and Morelli
a genuine Antonello
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idea that it is a copy
Solario. This at
Mr Berenson (*Art
Study and Criticism*)
compare also N
C. J. Ffouke, "A
a Lontra" in
vol. i, 1895, p. 10
*Galleria C
and Dr L. V
present writer
that the picture
executed for
come from
Antonello.**

See also *Art*, vol. i, 1895, p. 10.



ANTONELLO DA MESSINA(?)

(VENETIAN SCHOOL)

BORN about 1430; died at Messina in February, 1479. Active chiefly at Messina: visited Venice in 1475-76 and Milan in 1476. Antonello's name is indissolubly bound up with the popularization in Italy of the Flemish oil-technique; we have however no contemporary confirmation of Vasari's statement that Antonello himself visited Flanders, and this seems moreover, for several reasons, very doubtful. In any case his style is largely under Flemish influence, though it later became modified

through his contact with the Venetian school. Antonello is not only an admirable technician, but shows himself to possess astounding vitality and psychological penetration in his numerous portrait heads, and deeply poetical imagination in his subject pictures.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 76-100, 2nd ed. ii, 409-434.

L. Venturi, "Le origini della pittura veneziana" (Venice, 1907), pp. 213-234.

132. CHRIST AT THE COLUMN

PLATE XIX.

BUST of Christ, turned three quarters to the right. He stands, naked, tied to a white marble column, with a cord round his neck and a crown of thorns on his head, which is thrown back; he is looking up to Heaven, his mouth open in a groan, and tears rolling down his cheeks.

Panel, 11 in. by 8 in. (0·28 m. by 0·204 m.)

Doughty House, Octagon Room, No. 55.

Photo Anderson 18397.

PURCHASED by Sir J. C. Robinson in Granada in 1863.
In this collection by 1868 (J. C. Robinson, *Memoranda*, No. 16).

Exhibited in 1865 at the British Institution, No. 89.

Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 50.

Exhibited at New Gallery, Venetian Exhibition, 1894-5, No. 131.

Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912, No. 29 (No. 11 and plate X in the Illustrated Catalogue).

That Antonello painted a picture designed like the present one is certain, though it seems doubtful whether that work still exists. The signed version in the Venice Academy (No. 589) was long looked upon as the original; but it has now been recognized that the signature is untrustworthy and the picture itself seems too coarse for Antonello. The poor version of this composition in the Budapest Gallery (No. 118) bears

the signature of Pietro da Messina. The present picture was accepted by Crowe and Cavalcaselle (*North Italian Painters*, 1st ed. ii, 94; 2nd ed. ii, 427) and Morelli (*Italian Painters*, ii, 189 sq.) as a genuine Antonello and commonly considered as such until Dr G. Frizzoni put forward the idea that it is a copy after Antonello by Andrea Solario. This attribution has been assented to by Mr Berenson (see his elaborate argument in *The Study and Criticism of Italian Art*, i, 107 sq. and compare also *North Italian Painters*, p. 295), Miss C. J. Ffoulkes ("L'esposizione dell' arte veneta a Londra" in *Archivio storico dell' arte*, ser. ii, vol. i, 1895, pp. 80-82), Prof. A. Venturi (*La Galleria Crespi in Milano*, Milan, 1900, p. 225), and Dr L. Venturi (*op. cit.*, p. 232, n. 2). The present writer also agrees with Mr Berenson that the pale, smooth colouring and the delicate execution (especially the treatment of the tears) come as close as possible to Andrea Solario, in whose early works a strong influence from Antonello is admittedly noticeable.

(I prefer to adhere to the older view that Antonello is the painter.—H.C.)

GIOVANNI BELLINI

(SCHOOL OF)
(VENETIAN SCHOOL)

BORN about 1430; died at Venice on November 29, 1516. Pupil of his father, Jacopo Bellini; influenced by Mantegna. The head of the Venetian school of his time.
Bibliography: Growe and Cavalcaselle, "North Italian Painters," 1st ed. i, 139-194; 2nd ed. i, 139-192.

R. E. Fry, "Giovanni Bellini," (London, 1899).
L. Venturi, "Le origini della pittura veneziana," (Venice, 1907), pp. 347-397.
G. Gronau, "Die Künstlerfamilie Bellini," Bielefeld and Leipzig, 1909.

133. TRIUMPH OF A ROMAN GENERAL

TO the left, a Roman General is seated on a marble throne, on the steps of which a greyhound is lying. A number of people, some of them mounted, are doing homage to him. Behind him are seen a company of soldiers; to the right of the throne a mural tablet inscribed:

TVRPE
IMPE . . .
VENE
QMIS

Grey chiaroscuro on red-brown ground.

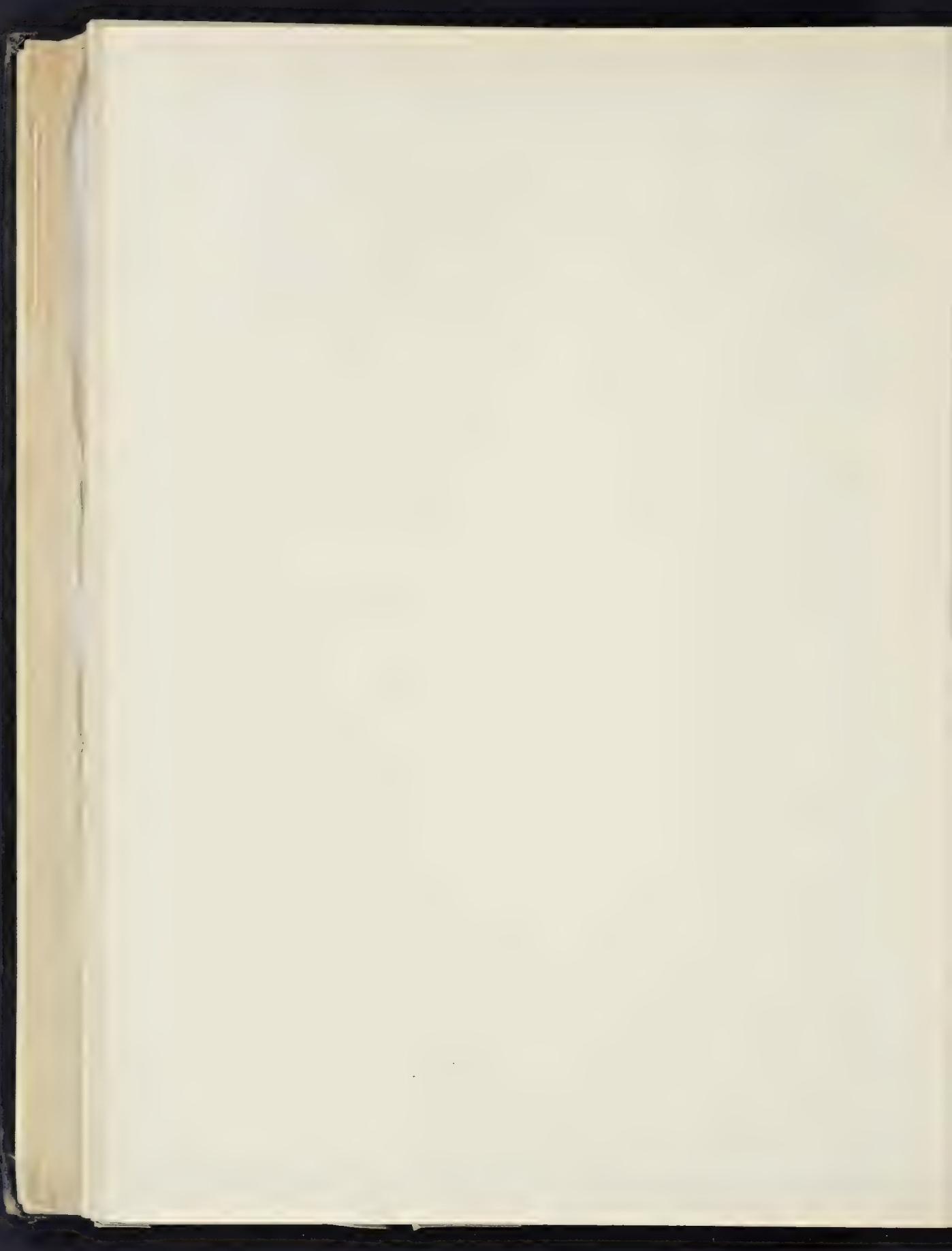
Canvas, 29 in. by 139½ in. (0·735 m. by 3·535 m.)
Doughty House, Inner Hall.
Photos Gray 29037, 29038.

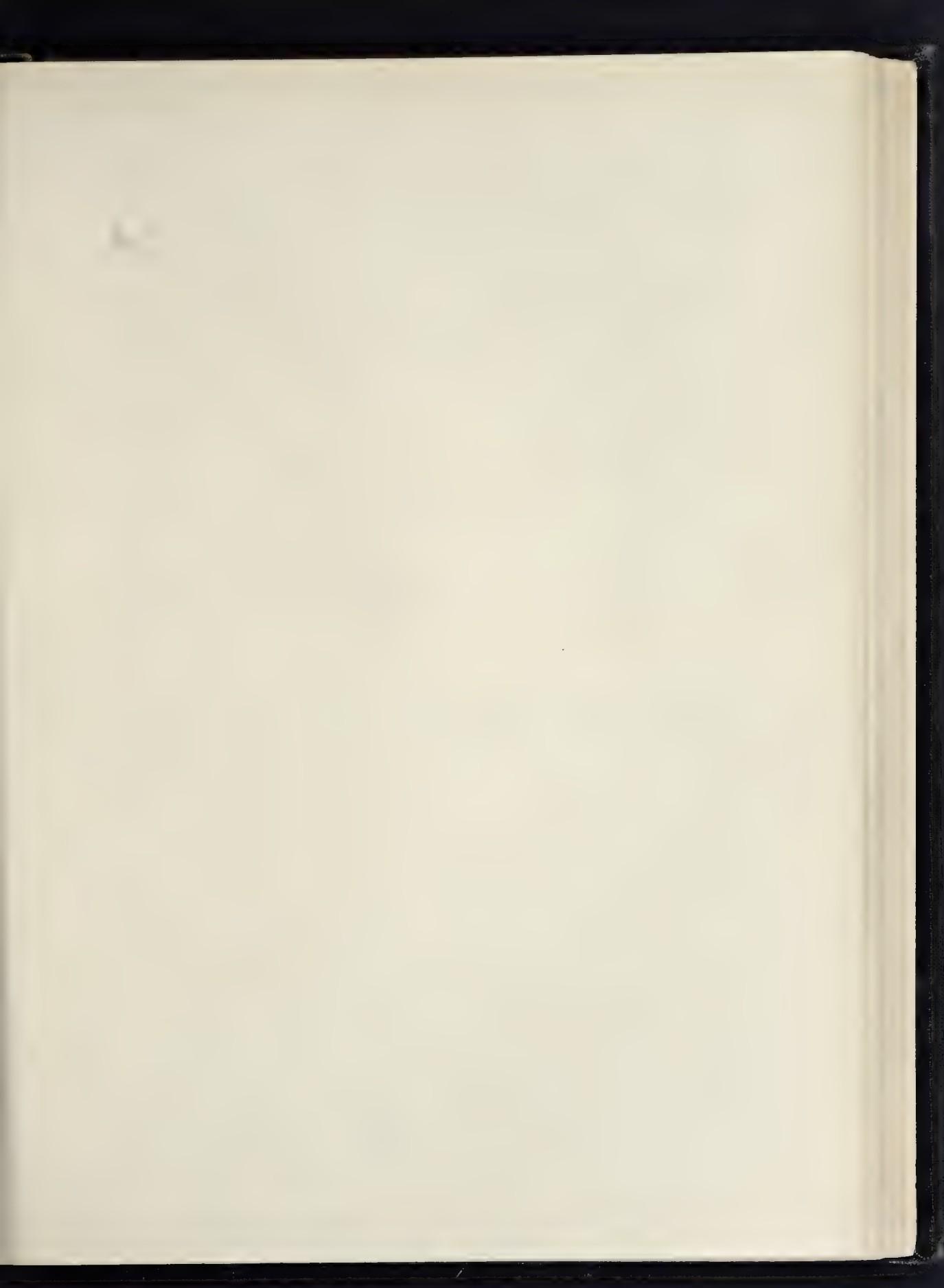
PURCHASED for £800 from Sir J. C. Robinson in 1873.
Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912, No. 59b (No. 31 in the Illustrated Catalogue).
In the forms and proportions of the figures, as well as in the design of drapery, this picture is akin to

the style of Girolamo Mocetto, as exemplified in the signed "Immaculate Conception" by this painter belonging to Mr T. Humphry Ward (exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, No. 38 and plate XXXII in the Illustrated Catalogue).



390. 723.







LANNES BROTHERS
COMING



INNS

CIMA

(GIOVANNI BATTISTA CIMA DA CONEGLIANO)

(VENETIAN SCHOOL)

BORN at Conegliano in 1459 or 1460; died in the same city in 1517 or 1518. Was settled in Venice by 1492 and continued to live there for the greater part of his life; in 1516, he returned to Conegliano. Influenced by Bartolomeo Montagna, Antonello da Messina and above all Giovanni Bellini. Cima is not an artist of great imaginative power and shows considerable monotony in his types and forms; but his art has a fresh and gentle rusticity and reveals much

feeling for the charms of landscape and for harmony of composition.

Bibliography: Crowe and Cavalcaselle "North Italian Painters," 1st ed. i, 232-247; 2nd ed. i, 237-252.

V. Botteon and A. Aliprandi, "Ricerche intorno alla vita e alle opere di Giambattista Cima" (Conegliano, 1893).

R. Burckhardt, "Cima da Conegliano" (Leipzig, 1905).

134. MADONNA AND CHILD

THREE quarter length of the Virgin who is seated behind a parapet of red marble, supporting the Infant Christ, who sits on her right knee. She wears a pale crimson robe, a steel-blue mantle, a transparent veil and a white head-cloth. Behind her is stretched a green hanging, to the left of which appears a vista of a hilly landscape. Pale blue sky with clouds. Signed on the parapet:

IOANNES · BAPTISTA
CONEGLANENSIS.

Panel, 29³/₄ in. by 21 in. (0·754 m. by 0·532 m.)

Doughty House, Octagon Room, No. 77.

Photo Anderson 18410.

"ex M. Coln.
Langdale sale, Sotheby's, 15 Jan.
1905, lot 1 C. 1723.

INCLUDED by Mr Berenson (*Venetian Painters*, p. 105) in his list of Cima's works, while Dr Burckhardt (*op. cit.*, p. 117) classes this as a school-picture. In the opinion of the present writer it was probably painted in the workshop of Cima,

and received his signature as a kind of trade-mark, although the execution for the most part is not his. The light silvery colouring and the robust forms of the Madonna connect this painting with the earlier work of Cima.

"? W. Powers coll. sale, 19 Apr. 1895 (60) £54.12. Conningha -

CIMA

(SCHOOL OF)

135. THE DEAD CHRIST SUPPORTED BY ANGELS

*Camillo Cima
The Dead Christ
Supported by Angels*

THE dead Christ, a white loin-cloth round his hips, is sitting on a white marble sarcophagus. He is supported by two boy-angels, one in a blue and the other in a pale red tunic.

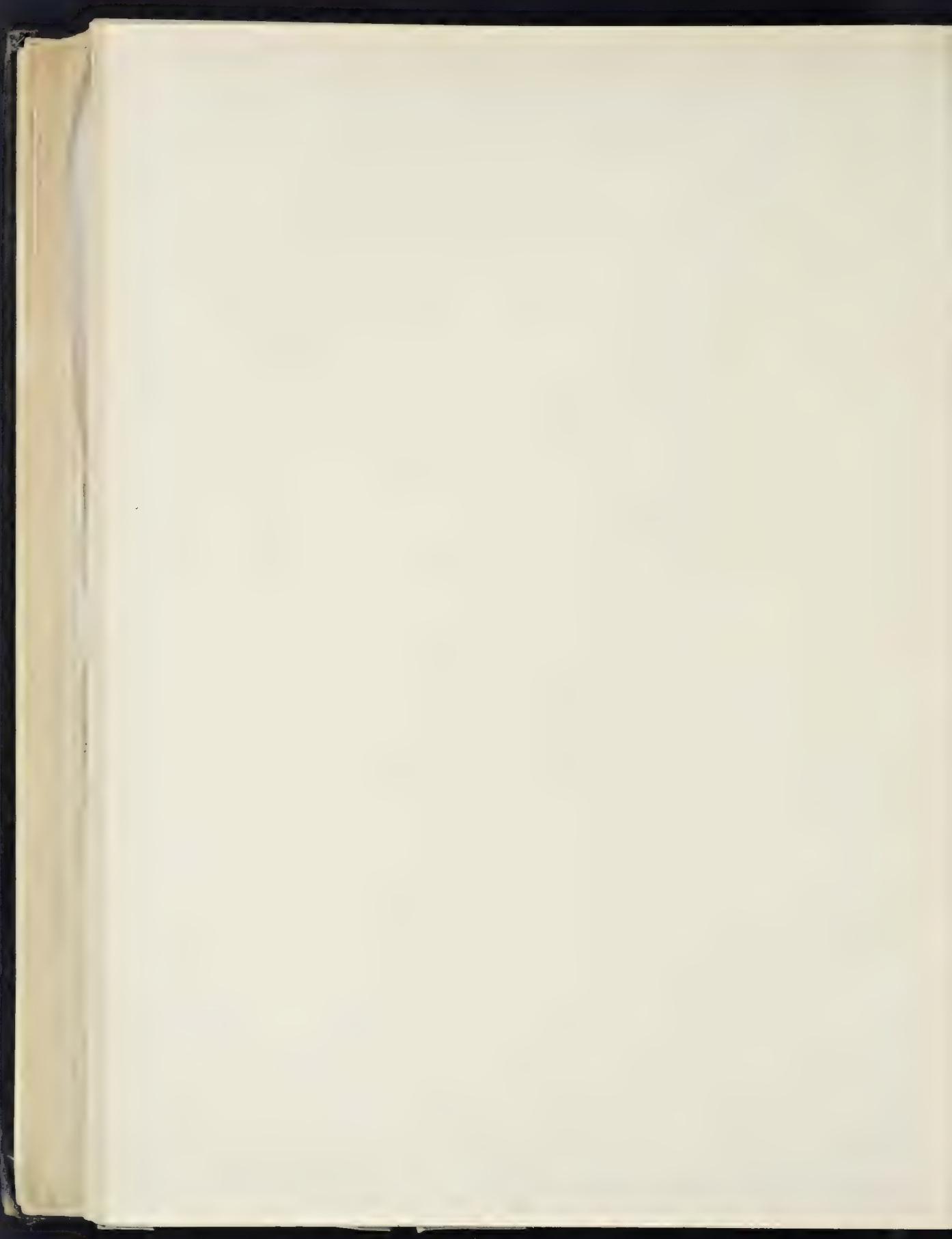
Dark background.

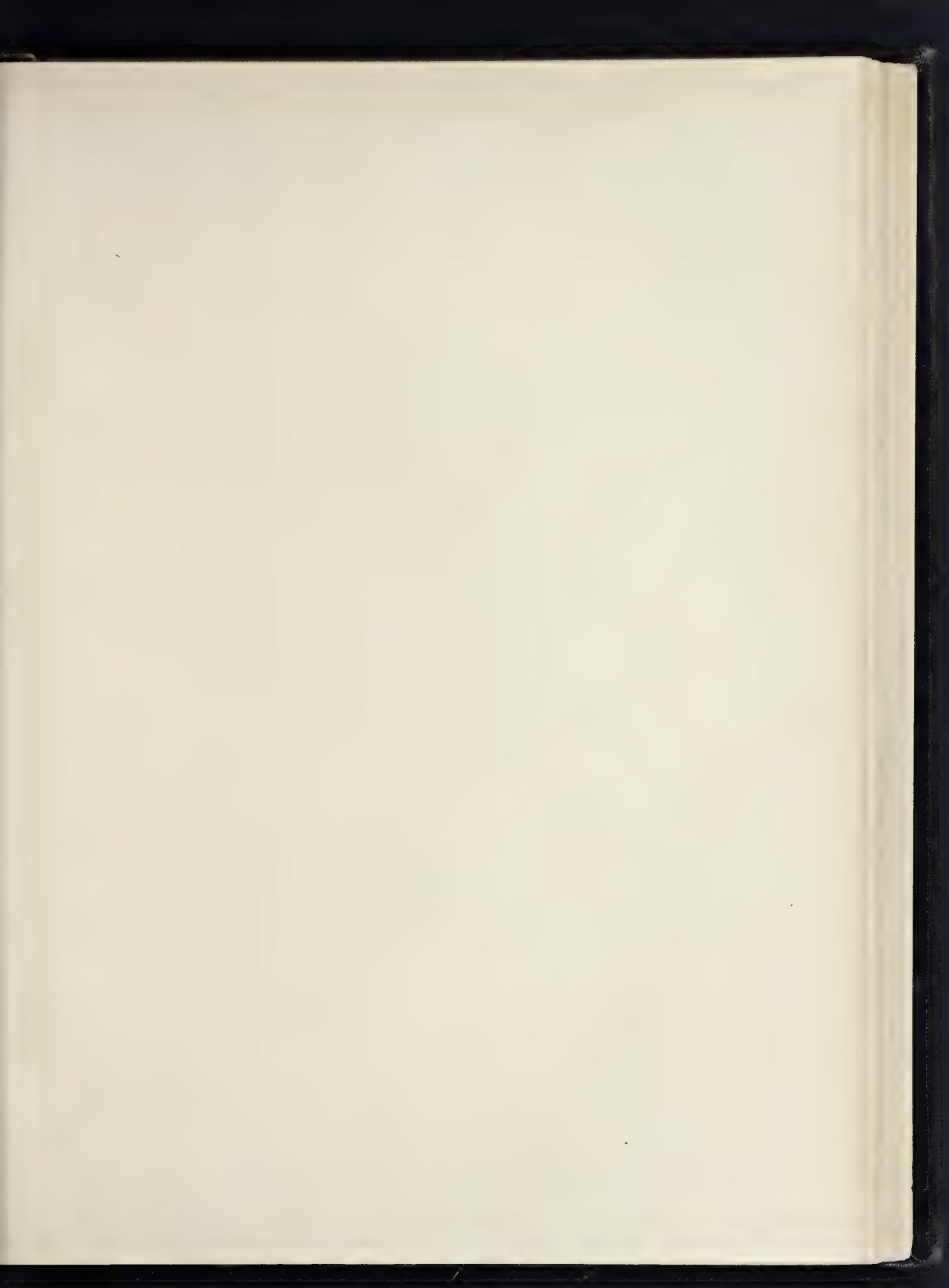
*Panel, 4 $\frac{7}{8}$ in. by 4 $\frac{1}{8}$ in. (0.125 m. by 0.104 m.)
Doughty House, Smoking Room, No. 25.
Photo Gray 28981.*

THE artist's dependence on Cima is clearly seen in the types and forms of the angels. The one to the left especially recalls the figure of a child led by a woman in Cima's "Presentation of the Virgin" in the Dresden Gallery (No. 63). The work appears to be that of some rather feeble follower of the master.



Age 7.25







etc. etc.

ANTONIO DA MESSINA (?)

C. 1500.

(VENETIAN SCHOOL)

136. MADONNA AND CHILD

THE Virgin, in crimson tunic, white head-cloth and gold brocade mantle covering her head, is seated, giving the breast to the Infant Christ, who is reclining in her lap on a green cushion, and whose head she supports with her right hand. Two angels, hovering in the air, the one in orange and the other in violet robe, are holding a jewelled crown over the Virgin's head. Behind them, a scarlet hanging. Background of clouded sky. On a parapet behind the Virgin, to the left, the inscription :—

AN[†]VVS
DE MESSI
NA.
OPVS.

Panel, arched top, 28½ in. by 22½ in. (0·722 m. by 0·565 m.)

Doughty House, Octagon Room, No. 47.

Photo Gray 29040.

PURCHASED in 1874 from Sir J. C. Robinson. Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912, No. 50 (No. 5 and plate IV in the Illustrated Catalogue). The author of this work is clearly not Antonello da Messina. Morelli (*Italian Painters*, ii, 192) and Dr L. Venturi (*Le origini della pittura veneziana*, 1907, p. 285) consider him as a distinct individuality, different also from Antonello de Saliba. The present writer was formerly inclined to identify him with the latter artist (see *Rassegna d'arte*, xii, 89), but closer study of Antonello de Saliba's style does not confirm this view. One thing seems certain, that the picture is by the same hand as a "Coronation of the Virgin" in the Crespi collection at Milan (reproduced in A. Venturi, *La Galleria Crespi in Milano*, Milan, 1900, p. 160),

tentatively ascribed to Francesco Rizzo da Santa Croce; and there seems to be good reason to ascribe both these works to Giovanni Mansueti, whose ugly, soulless types and stiff drawing appear clearly recognizable in them. (Compare on this point *The Burlington Magazine*, xxiii, 26). If this attribution be correct, one would have to conclude that the signature is an old forgery, put on the picture to make it pass as a work by Antonello da Messina. A "Madonna with SS. Jerome and Francis" in the Vicenza Gallery (No. 36) shows a very similar central group (though reversed), but seems to be by a different artist, commanding greater powers as a colourist.

(I am not prepared to admit the signature is a forgery, intended to deceive, but should prefer to accept an otherwise unknown Antonio da Messina, whose artistic orbit must be looked for in the circle of the Vivarini and Montagna.—H.C.)

GIORGIONE

(SCHOOL OF)
(VENETIAN SCHOOL)

BORN at Castelfranco, about 1476; died at Venice in 1510, probably in September or October. Pupil of Giovanni Bellini. Active principally in Venice.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 119-169; 2nd ed. iii, 1-57. Morelli, "Italian Painters," i, 248 sq., ii, 209-225. B. Berenson, "Venetian Painters," pp. 107 sq.; *idem*, "Study and Criticism of Italian Art," i, 70-89, 136-146. A. Venturi, "La Galleria Crespi in Milano" (Milan, 1900), pp. 137-151. H. F. Cook, "Giorgione" (London, 1907). L. Justi, "Giorgione" (Berlin, 1908). G. Gronau, "Kritische Studien zu Giorgione," in "Repertorium für Kunsthistorie," xxxi (1908), 403-436, 503-521.

137. PORTRAIT OF A MEMBER OF THE ONIGO FAMILY (?)

PLATE XX.

BUST of a young man with long brown hair, standing behind a grey parapet. He wears a black cap and a black cloak lined with white and open at the neck so as to show a white embroidered shirt. He holds a green book in his right hand, which is covered by a grey glove, a ring being worn outside on the little finger and the second finger-tip being bare. Green background.

Canvas, 26 $\frac{7}{8}$ in. by 22 in. (0·68 m. by 0·558 m.)
Doughty House, Long Gallery.
Photo Anderson 18435.

PURCHASED in Florence from Signor Volpi in 1907; previously in the possession of the Onigo family at Treviso. Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1907, No. 4. Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10, No. 60 (reproduced in the Illustrated Catalogue). The identity of the sitter is doubtful. According to tradition he is a member of the Onigo family, and if this be so, Signor G. de Pellegrini (who a few years ago made this question the subject of special study) thinks that the approximate date of the picture and the age of the person represented point to his being either one Giovanni Onigo or

his cousin Pileo, who, however, was a priest ("Decano di Treviso and Canonico d'Onore of Pope Alexander VI"; H. F. Cook, "Venetian Portraits and Some Problems," in *The Burlington Magazine*, xvi, [1909-10], 328, and *Reviews and Appreciations*, p. 118 sq.). Judging from the portrait the sitter would appear to have been a man devoted to intellectual pursuits.¹

The traditional attribution to Giorgione cannot well be sustained. The execution indicates a somewhat later date, and the exaggeration of sentiment also clearly betrays an imitator. Sir Claude Phillips (in *The Daily Telegraph*, Oct. 6, 1909) thinks that this is a work of Bernardino Licinio; yet, though it recalls many of Licinio's portraits in a general

¹The glove, with the tip of the second finger bare, is a curious feature; it has been suggested that it is an archer's glove. A glove also with the second finger-tip bare is seen in a portrait of a young man holding a skull, probably by Cariani, formerly belonging to Mr J. D. Ichenhauser in London (sold at Christie's, Dec. 3, 1910, No. 150). Another instance occurs in the portrait in the Edinburgh Gallery, No. 65.

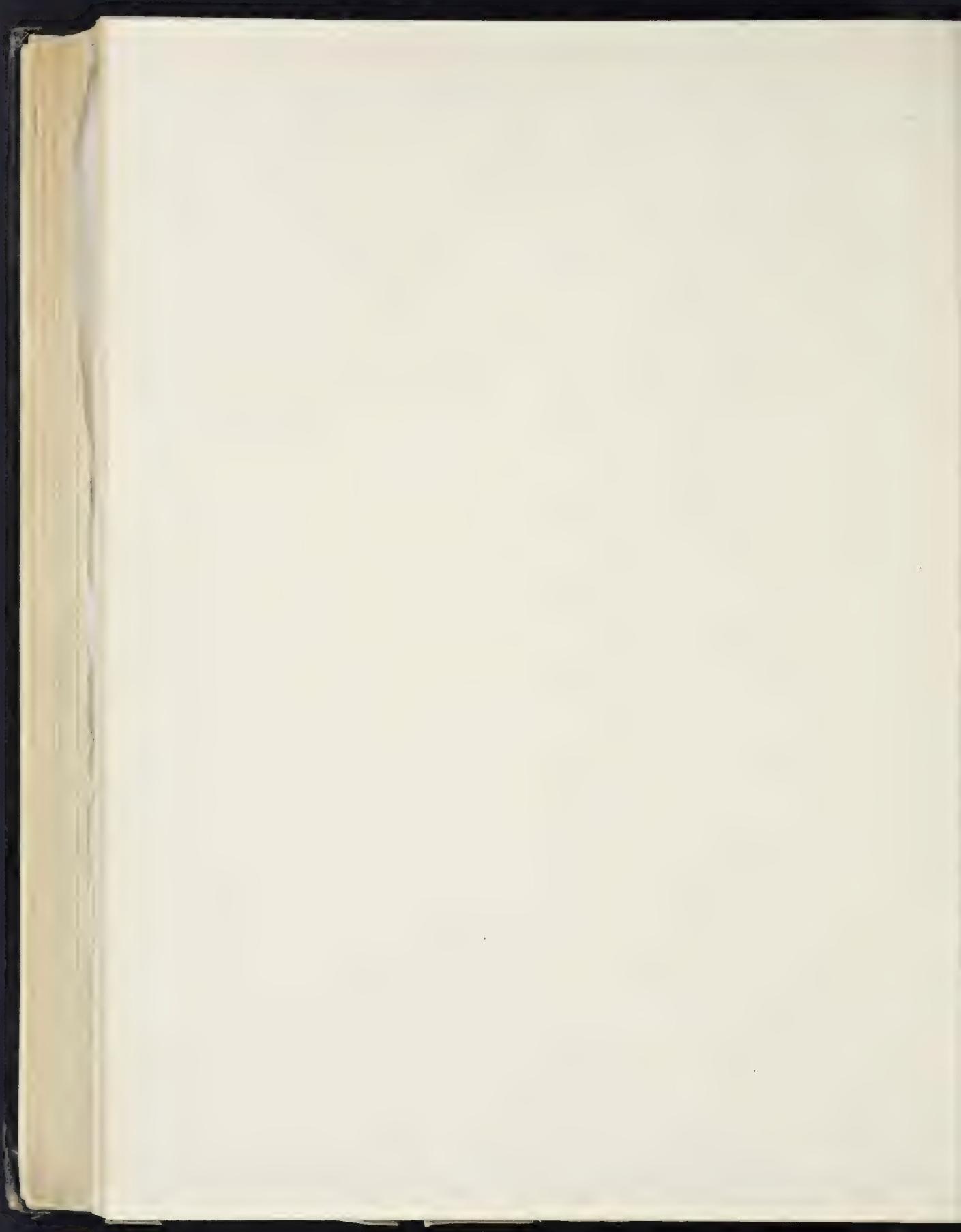


137. PORTRAIT OF A MEMBER
OF THE ONIGO FAMILY (?)



Portrait of a Lady

—
16 vols.



way, it seems broader and freer in execution, and more vigorous in conception. The present writer feels little doubt that this is a work by Cariani; both the deep glowing colour and the execution recall his style; while in feeling and general arrangement this portrait is singularly like a signed one by Cariani, formerly in possession of Count Medolago of Bergamo (photographed by Taramelli). Other kindred portraits by Cariani are those in the late A. Thiem collection at San Remo (signed) and in the collection of the Duke of

Devonshire at Chatsworth (note in this last work, especially the way in which the face is made to tell against the surrounding deep shadows).¹

Arundel Club Portfolio, 1907, No. 12.

The Burlington Magazine, xii (1907-08), 317.

C. J. Holmes, "The School of Giorgione," *ibid.* xvi (1909-10), 73.

A.v. Beckerath, "Drei Winter-Ausstellungen alter Bilder in London," in *Repertorium für Kunstschaft*, xxxiii (1910), 280.

¹In a MS. paper on this picture, Signor de Pellegrini makes the conjecture that it may be identical with the portrait of a priest of the Onigo family, by Lotto, which Ridolfi (i, 128) mentions as belonging to Signor Agostino Onigo of Treviso. Apart from the fact that considerations of style render this hypothesis inadmissible, it may be doubted whether a seventeenth century Italian, however careless, would ever have mistaken this figure, with its fashionably arranged hair, for a priest. Crowe and Cavalcaselle (*North Italian Painters*, 1st ed. ii, 230 sq.; 2nd ed. iii, 123 sq.) mention two male portraits, which they ascribe to Girolamo da Treviso the younger in the Casa Onigo at Treviso, but the description of neither of these tallies with the present picture.

GIORGIONE

(SCHOOL OF)

138. ALLEGORY

160 Mount. Trust
Sale, 20 July 1973
(147) a. Ravitale
£37,650 Acnew!
Esh. 1000
1600 (6) a. Lotte

THE scene is laid in a wooded and mountainous landscape. In the foreground to the left, a nymph draped in pink is seated playing the violin; opposite her, an old man, in orange, is kneeling playing the reed-pipes; between these figures stands a nymph, in blue, leaning against a tree-trunk. To the right a little further back by a brook a youth with flowing white loin-cloth is overcoming a satyr; the former is armed with a dagger and a *cartoccio*-shield, per fesse argent and sable, two fleurs-de-lis gules. In the middle-distance a female figure is approaching a shepherd, sitting by his flock piping. Further back buildings and blue mountains. The vegetation is painted in large brownish masses. The sky is tinged by a golden glow at the horizon.

Panel, $17\frac{1}{2}$ in. by $28\frac{1}{4}$ in. (0.445 m. by 0.716 m.)
Esher.
Photo Gray 31027.

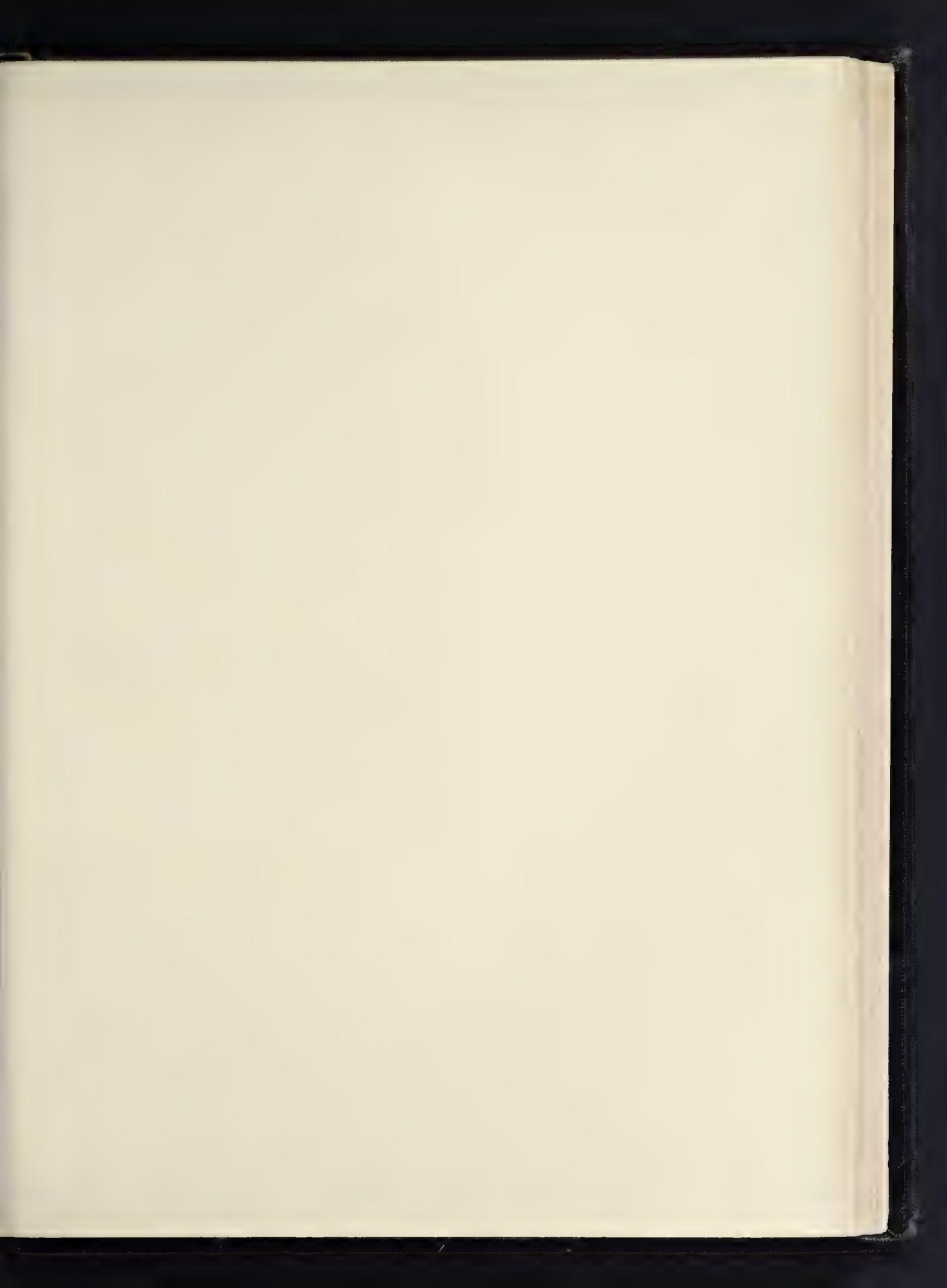
PURCHASED in 1912 for £300, through Messrs Norman Leaver & Co. of Genoa, from the family of Prof. André Giordan. Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1912-13, No. 16. The subject of this picture (which may have served as a cassone front) is obscure. The group to the left is apt to be mistaken for the contest between Apollo and Marsyas; but both the figure playing the violin and the standing figure seem to be women, and the reed-pipe player is not a satyr. The group to the right is probably an allegory of the victory of spirit over brute force. The coat-of-arms appears to have

been renewed; there is none corresponding to it in Coronelli's *Arme, blasoni e insegne gentilistiche delle famiglie patritie . . . di Venetia* (Venice, 1700?). The picture is clearly by a follower of Giorgione, perhaps Girolamo da Santa Croce, a name first suggested to the present writer by Don Guido Cagnola. The inorganic rendering of the vegetation, the clumsy drawing of some of the figures recall the style of this artist, and a very similar landscape will be found in the "Glory of St Helen" in the Academy of Arts at Vienna (No. 15) which may reasonably be ascribed to Girolamo.



160 172







UNKNOWN

139. THE ADORATION OF THE SHEPHERDS

(20)

COPIY of part of the picture ascribed to Giorgione and belonging to Viscount Allendale. The present painting appears to have been injured by fire; the upper part of the landscape is patched, and the peculiar form of the cracks suggest the hand of an English eighteenth-century painter. The style of the main part of the picture is somewhat akin to that of Sassoferato (1605-1685), who is known to have executed copies of the works of the earlier Italian masters (*cf. antea*, No. 78).

Canvas, 24½ in. by 29⅓ in. (0·62 m. by 0·758 m.)

Esher.

Photo Gray 19122.

PRESENTED by Mr Wentworth Beaumont, 1st Lord Allendale, to Mr Kirkman Hodson; sold by the son of the latter, Mr R. K. Hodson, at Christie's, Feb. 23, 1907 (No. 65, "Flemish School"), and purchased for 11 gs. by Messrs Dowdeswell. Soon afterwards acquired by Mr Herbert Cook. Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912, No. 56 (No. 61 in the Illustrated Catalogue).

SEBASTIANO DEL PIOMBO

(SEBASTIANO LUCIANI, called FRA SEBASTIANO DEL PIOMBO)

(VENETIAN SCHOOL)

BORN, probably at Venice, about 1485; died at Rome in June, 1547. Pupil, at Venice, first of Giovanni Bellini and then of Giorgione; moved permanently in 1511 to Rome, where he came into close relationship with Michelangelo, whose influence largely modified his style, though up to the last he gives evidence of his peculiarly Venetian gifts as a colourist. In 1531 he was appointed to the

office of sealer of the papal bulls; hence his nickname "del Piombo."

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 310-361; 2nd ed. iii, 203-253.

P. D'Achiardi, "Sebastiano del Piombo" (Rome, 1908). G. Bernardini, "Sebastiano del Piombo" (Bergamo, 1909).

140. PORTRAIT OF A LADY

PLATE XXI.

BUST of a young fair-haired lady in blue dress cut square at the neck with a narrow white lace edge showing in front, and white under-sleeves. She holds in her hands a censer.
Dark background.

Panel, 21 in. by 18½ in. (0·533 m. by 0·46 m.)

Doughty House, Octagon Room, No. 56.

Photo Anderson 18479.

THIS picture was engraved in reverse by Wenceslaus Hollar in 1650 (Parthey, No. 1379). At this period it belonged to the brothers John and Jacobus van Veerle (the famous collectors and dealers in Antwerp so often mentioned by Ridolfi) and is described on the print itself as "Ritratto de S^a Vittoria Colonna fatto de Sebastiano del Piombo, Discipolo Congionto col Titiano dal Gran Giorgione." As a portrait of Vittoria Colonna it is again engraved by F. de Grada as the frontispiece of the edition of her poems, published by Antonio Bulifon at Naples in 1692. From 1650 nothing is, however, known of the history of the picture until in 1870 it appeared at the first exhibition of Old Masters at Burlington House (No. 149), when it belonged to Mr Edward White ("a private gentleman living somewhere in the suburbs of London," Sir J. C. Robinson in the *Art Journal*, May, 1885, p. 136). In 1872 at the sale of Mr White's pictures, it was purchased for £115 by Sir Francis Cook through Messrs Colnaghi & Co. Exhibited at the New Gallery, Venetian Exhibition, 1894-95, No. 178.

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The identification of the sitter as Vittoria Colonna cannot be upheld. She is obviously but a model of the artist's whom he has also portrayed in his "Glorification of St John Chrysostom," in S. Giovanni Crisostomo at Venice, which together with the present picture and the Salome of 1510 in the National Gallery (Salting bequest, No. 2493) form a perfectly homogeneous group of paintings executed under the direct influence of Giorgione before Sebastiano went to Rome, which he in all probability did in 1511. The so-called "Fornarina" of 1512 in the Uffizi (No. 1123), formerly ascribed to Raphael but undoubtedly by Sebastiano, resembles the present picture in pose and type, although the latter shows a decided modification brought about by Sebastiano's contact with the currents of art in Rome.

C. J. Ffoulkes, "L'esposizione di arte veneta a Londra," in *Archivio storico dell'arte*, ser. ii, vol. i (1895), p. 254.

H. F. Cook, in *Les Arts*, August, 1905, p. 6.

P. D'Achiardi, *op. cit.*, pp. 96-98.

G. Bernardini, *op. cit.*, p. 15.

Crowe and Cavalcaselle, *op. cit.* 2nd ed. iii, 207, n. 1.



SEBASTIANO DEL PIOMBO

of the paper walls, hence his nickname
"Nostro Italiano." — *Alberello "Nostro Italiano"*,
ed. by G. M. Trebbi, vol. i, p. 361; 2nd ed., iii, 203.

"L'infarto di Sebastiano del Piombo" (*Rime*, 1908).
"Il sonetto di Sebastiano del Piombo" (*Bergamo*,

THE MEDITATION OF A LADY



Sebastiano del Piombo. A woman in blue dress cut square at the neck with a white collar, and white under-sleeves. She holds in her left hand a book, and her right hand rests on a small dog.

(7" m.)

Foto
D
P)

Painting of the latter as Vittoria Colonna
in the *Alberello*. She is obviously but a model of
the *Madonna* whom he has also portrayed in his
"Madonna of St John Chrysostom," in S.
Zaccaria Cristoforo at Venice, which together
with the present picture and the *Salone* of 1510
(in the National Gallery (Saling bequest, No. 2497))
form a perfectly homogeneous group of paintings
created under the direct influence of Giorgione.
Sebastiano went to Rome, which he in all
probability did in 1511. The so-called "Fornarina"
of 1512 in the Uffizi (No. 1123), formerly
attributed to Raphael but undoubtedly by Sebastiano,
resembles the present picture in pose and
attitude, although the latter shows a decided medita-
tion brought about by Sebastiano's contact with
the masters of art in Rome.

See also, "L'esposizione di arte veneta a
Milano," *Illustrazione dell'arte*, ser. ii, vol. i

and *L'Espresso*, August, 1905, p. 6.

— "Le opere di Sebastiano del Piombo," pp. 96-98.

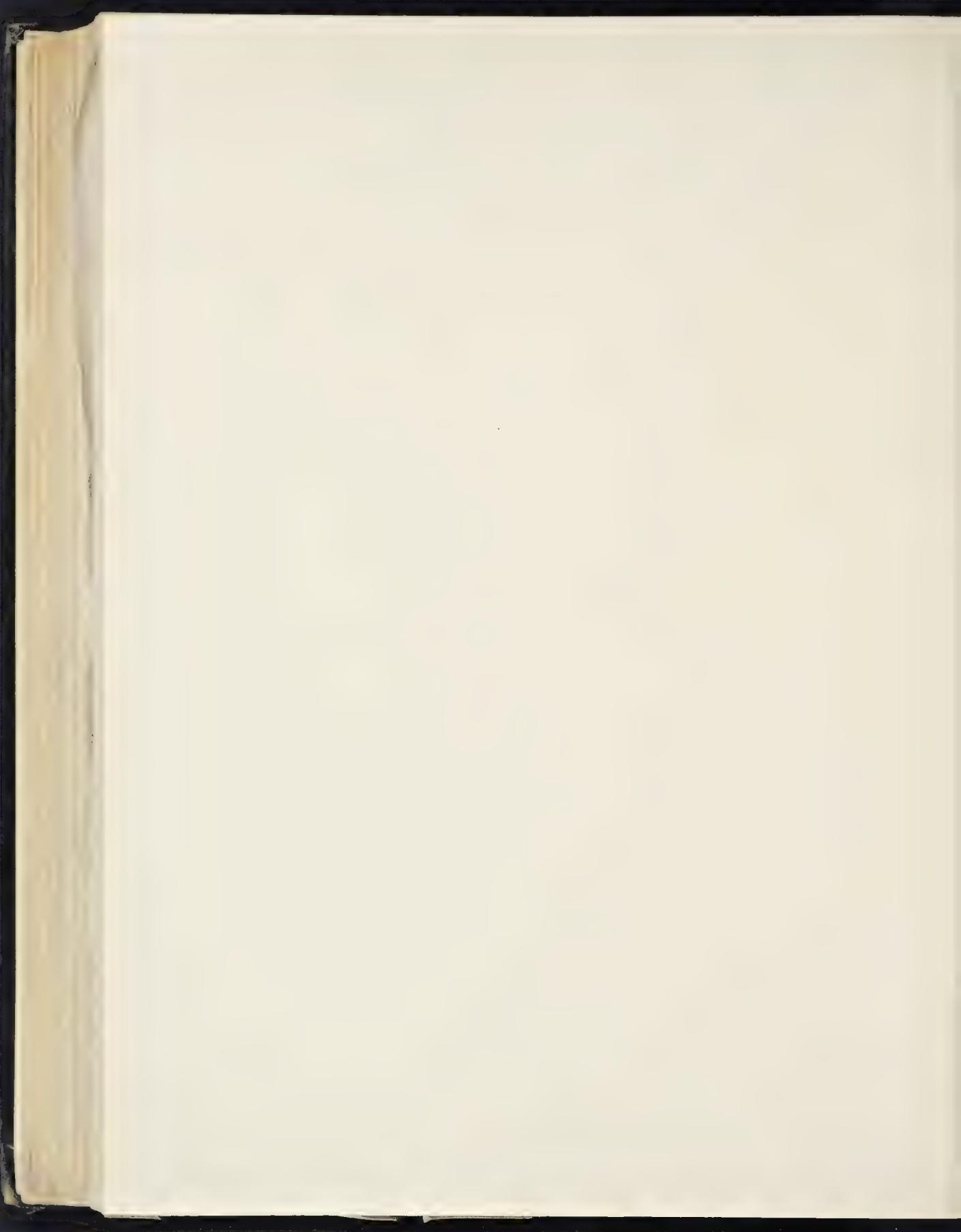
— "Le opere di Sebastiano del Piombo," p. 15.

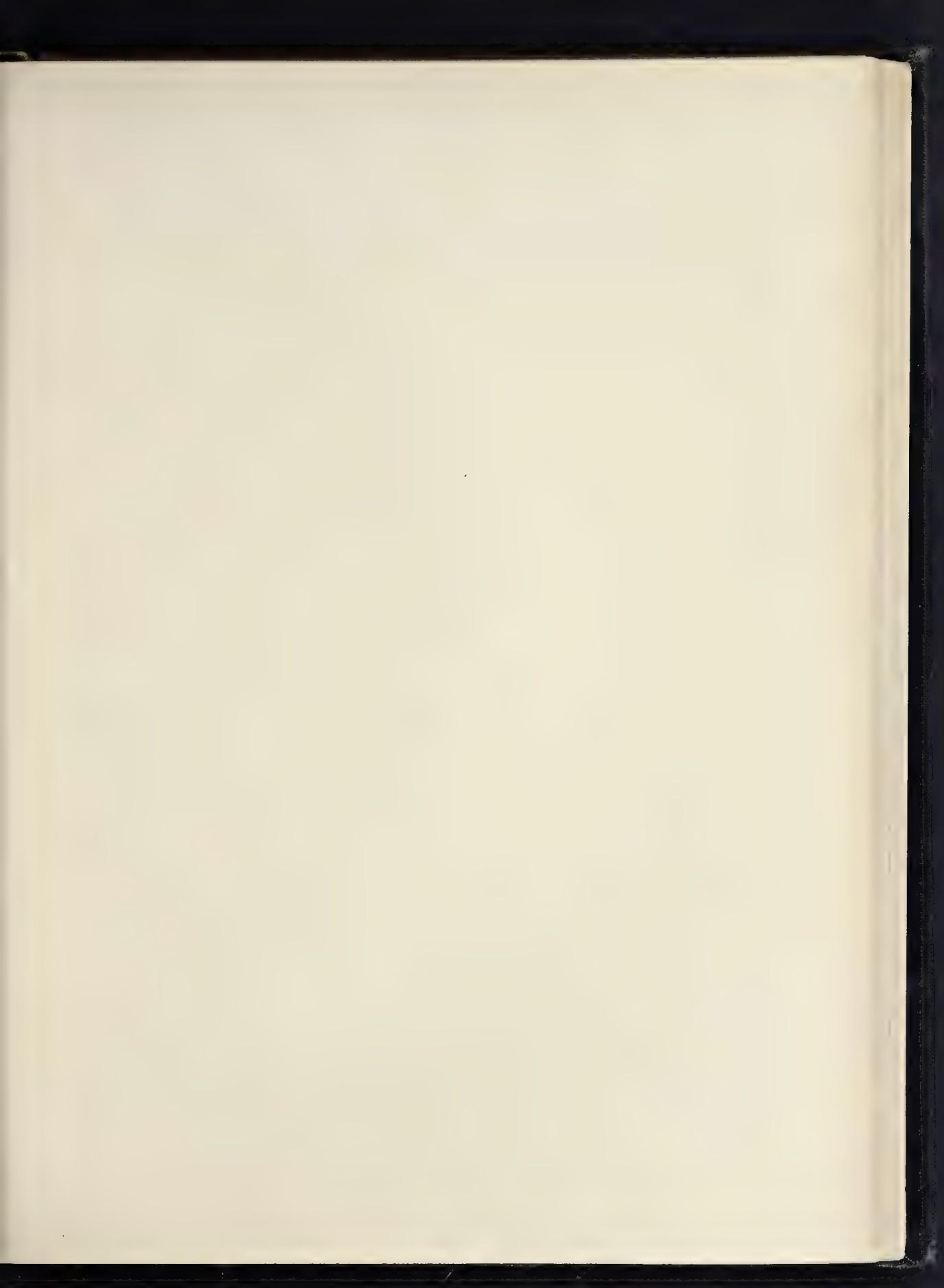
— "Le opere di Sebastiano del Piombo," 2nd ed. iii, 207, n.



Portrait of a member of the George family

. 167.2







Po. 177

SEBASTIANO DEL PIOMBO

(SCHOOL OF)

141. PORTRAIT OF A GENTLEMAN

?
Copy replica of a Del Piombo.

W.M. Averell 1965

NEARLY three-quarter length of a figure of a man of dark complexion and with black hair and beard, showing a few grey hairs; he wears a black cloak over an under-habit of dark green silk; at the throat and round the wrist a little of his white shirt is seen. He rests his right hand, which holds a book with purple cover, on a table covered with a red-patterned cloth, on which another similar book is lying. To the left is a curtain of olive green-patterned silk. Greenish brown background.

Canvas, 45½ in. by 35½ in. (1·16 m. by 0·89 m.)

Doughty House, Long Gallery, No. 7.

Photo Anderson 18478.

THIS has traditionally been described as a portrait of Alfonso I of Este, Duke of Ferrara, yet the features do not resemble his as seen e.g. in the authentic likeness of this Prince in the Palazzo Pitti (No. 311, copy after Titian). It has been suggested that the same person is represented in the Madrid

portrait by Titian which probably is a likeness of Ercole II of Este, but the present person appears to be rather a scholar than a prince. The style is closely akin to that of Sebastiano del Piombo, but the quality of the picture seems inferior to his. (I am disposed to accept this as a genuine work of Sebastiano del Piombo.—H.C.)

Museo Nazionale, 1 June 1965
£65.2 H.G.C. Robinson

Pado Verona E.

TITIAN

(TIZIANO VECELLO)

(VENETIAN SCHOOL)

BORN at Pieve di Cadore, as is generally assumed, in 1477, but perhaps rather in 1489; died at Venice on August 27, 1576. Studied first, for short periods, under Sebastiano Zuccato and Gentile Bellini; subsequently pupil of Giovanni Bellini and influenced by Giorgione. Active principally at Venice and also for shorter periods at Padua, Vicenza, Rome and Augsburg.
Bibliography: Crowe and Cavalcaselle, "The Life and Times of Titian" (London, 1881). Morelli, "Italian Painters," i, 306-311; ii, 56-61, 228-235.

Sir C. Phillips, "The Earlier Work of Titian," London, 1897. "The Later Work of Titian," London, 1898. (The Portfolio Monographs, Nos. 34 and 37.) B. Berenson, "Venetian Painters," pp. 140-145. G. Gronau, "Tizians Geburtjahr," in "Repertorium für Kunswissenschaft," xxiv (1901), 457-62. Idem, "Titian," London, 1904. O. Fischel, "Tizian" (Klassiker der Kunst, III), Stuttgart and Leipzig, 1907. C. Ricketts, "Titian," London, 1910. H. F. Cook, "Reviews and Appreciations" (London, 1912), pp. 45-95.

142. PORTRAIT OF LAURA DE' DIANTI

PLATE XXII.

1913.6.1
THREE-QUARTER length of a lady, wearing a blue robe over a white under-dress, and a yellow scarf across her shoulders. On her black hair is a yellow turban fastened by a clasp adorned with pearls. She rests her left hand on the shoulder of a negro page, who wears a striped tunic of many colours with green sash and holds in his right hand a pair of gloves. Dark background.

Canvas, 45 $\frac{3}{8}$ in. by 36 in. (1.15 m. by 0.912 m.)

Doughty House, Long Gallery, No. 14.

Photo Anderson 18517.

THAT this picture represents Laura de' Dianti, the mistress, and later probably the wife of Alfonso I d'Este, Duke of Ferrara, has been proved by Prof. Carl Justi ("Laura de' Dianti" in the Berlin Jahrbuch, xx [1899], 183-192). Vasari, (vii, 435), after having mentioned that Titian painted a portrait of Alfonso, states, "Similmente ritrasse la signora Laura che fu poi moglie di quel duca: che è opera stupenda." Mr Cook ("The True Portrait of Laura de' Dianti by Titian," in *The Burlington Magazine*, vii [1905], 449-455, and *Reviews and*

Appreciations, pp. 80-89) has given convincing reasons for considering that the present picture is identical with that portrait of Laura. It has suffered terribly by bad varnishing, cleaning and ironing; but in certain passages, such as the right hand and sleeve of the lady, and the negro boy, the work of Titian's hand seems still evident. The picture is accepted as his by Dr Fischel (*op. cit.*, p. 45) and Mr Ricketts (*op. cit.*, p. 70). Six old copies of this painting are known, one is in the Modena Gallery;¹ another in the National Museum at Stockholm; a third in the Collection

¹ This copy bears on a jewelled string round the right sleeve the signature:—TICIANVS. As pointed out by Prof. Justi (*loc. cit.*, p. 185), this would seem to be copied from the original, but in the present picture the string is replaced by a gold chain, and there is no signature.—Since the above has been printed, the present writer has seen an article by Baron von Hadeln in the *Münchner Jahrbuch der bildenden Kunst*, vi (1911), 65-71, in which it is conjectured that the Modena version is the original by Titian—a view in which it seems impossible to concur.



TITIAN

"Titian," *Mag. Ant.*, No. 34 and 37; "Titian," *Ant. Künstler*, pp. 140-14.

"Titian," *Die Kunst*, xxii (1901), 457-62.

"Titian," *Lond. n.*, 1904.

"Titian" (*Klassiker der Kunst*, III), *Leipzig and Leipzig*, 1907.

C. Ricketts, "Titian," *London*, 1913.

H. P. Cook, "Reviews and Appreciations" (*London*, 1913), pp. 43-95.

THE PAINTING OF LAURA DE' DANTO

A lady of a lady, wearing a blue robe over a white w scarf across her shoulders. On her black hair is a clasp adorned with pearls. She rests her left hand on the shoulder of a negro page, who wears a striped tunic of many colors and holds in his right hand a pair of gloves.

(height 2 m.)

EXPLANATION

THE painting of Laura de' Dianto, which has been accepted as a work by Titian, is described in the *Encyclopædia Britannica* as follows: "Laura de' Dianto, a portrait of a lady, now in the collection of the Duke of Modena, was painted by Titian in 1515. It is a picture of great beauty, and is considered one of the best of his works." Mr. George C. Moore, in his article on "Titian" in the *Encyclopædia Britannica* (1905), vol. 24, p. 456, and Mr. Cook and

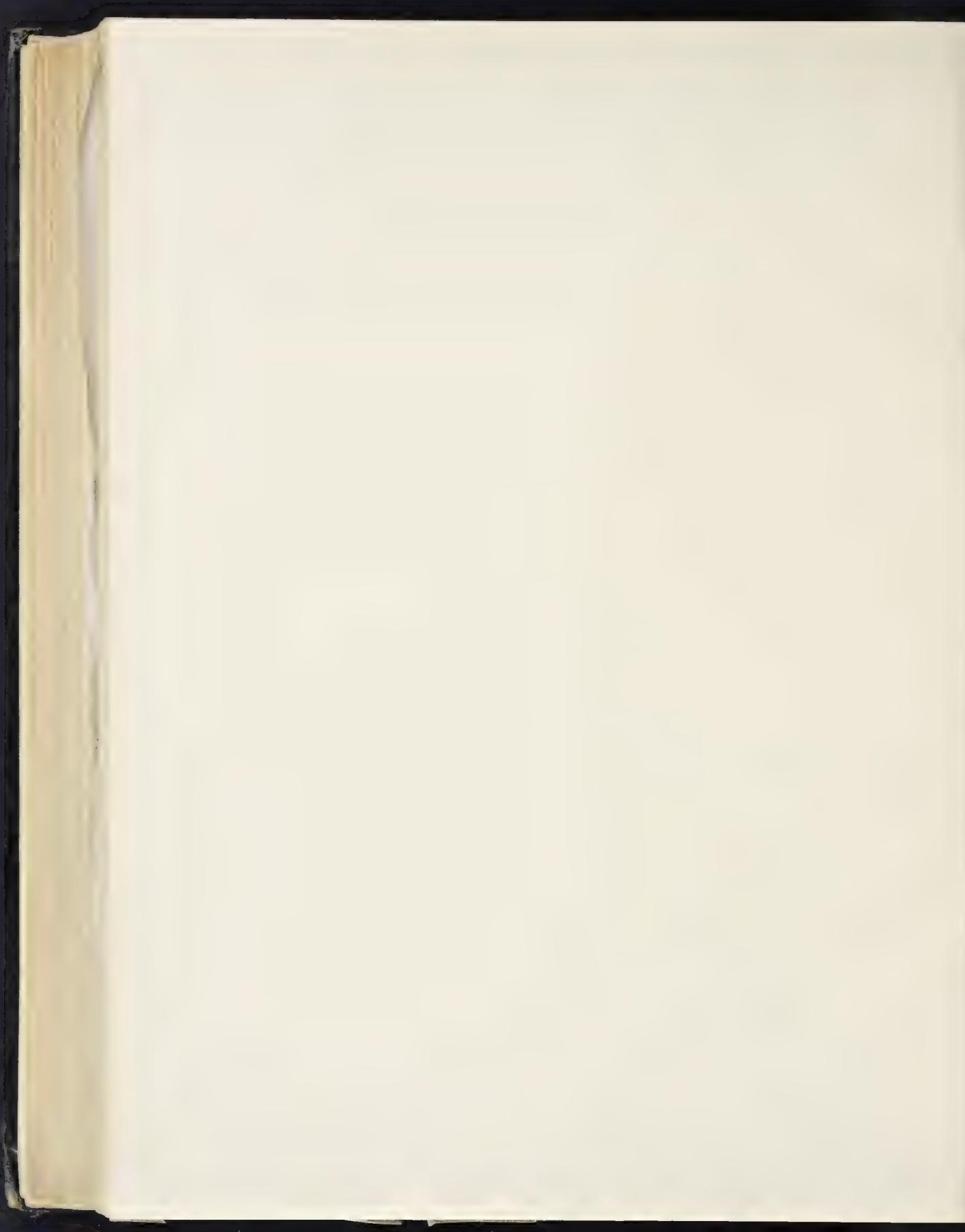
Mrs. Cook's "Reviews and Appreciations" (1913), pp. 80-89, have given convincing reasons for considering that the present picture is identical with that portrait of Laura. It has suffered terribly by bad vanishing, cleaning and ironing; but in certain passages, such as the right hand and sleeve of the lady, and the negro boy, the work of Titian's hand seems still evident. The picture is accepted as his by Dr. Fischel (*op. cit.*, p. 45) and Mr. Ricketts (*op. cit.*, p. 70). Six old copies of this painting are known, one is in the Modena Gallery; another in the National Museum at Stockholm; a third in the Collection

The picture was on a green background, and the signs above the signature:—TICIANVS. As painted now, it is not possible to determine whether it can be said to be a copy of the original, but in the present picture the signs are clearly visible, though they have been altered. Since no copy has been printed, the present writer has seen only the original, the original in the Museo Nazionale di Venezia, and the *Monographie* of Titian, vi (1911), 65-71, in which it is compared with the *Portrait of the Negress*, which is also attributed by Titian. The author is afraid it seems impossible to concur.



Journal of Anna de' Medici

1616



of Baron von Lipperheide at Berlin; a fourth in the Borghese Gallery at Rome; a fifth is, or was, in the collection of Conte Luigi Sernagiotto in Venice, and a sixth was sold in April, 1899, at a sale of pictures from the Palazzo Sciarra at Rome. The history of the present picture is traced by Mr Cook as follows:—

"Painted by Titian for Alfonso d'Este¹ about 1523, it was engraved by Sadeler in Venice² and copied by Lodovico Carracci before it left the Este family in 1599.³ In that year, Cesare d'Este sent it as a present to Rudolph II at Prague, in whose possession it remained till his death and the subsequent sack of Prague by the Swedes in 1648. In 1648 Ridolfi describes it accurately in his 'Meraviglie d'Arte,'⁴ doubtless being acquainted with Sadeler's engraving or the Modena copy. The original taken off to Stockholm to adorn Queen Christina's Gallery, next travelled to Rome, when the ill-fated Queen removed thither in 1654, and after her death in 1689 passed through the

hands of the Marchese Azzolino and (1696) Prince Odescalchi, until sold to Philippe d'Orléans in 1721 and sent to Paris. Here it is recorded as *L'Esclavonne*, the title of *La Bella Schiavona* having first been given it when in Rome. For seventy years it enjoyed a rest, but its wanderings soon began anew.⁵ The Orleans Gallery was dispersed, and in 1792 it was sold to the banker Walkner in Brussels, and thence passed to Laborde de Méreville. He sold it in turn to the Earl of Suffolk,⁶ and in 1824 it belonged to a Mr Edward Gray, of Harringay House, Hornsey, 'a gentleman who possesses,' says Buchanan, 'one of the finest small collections of pictures which is in the country.' When this collection was dispersed in 1839 it passed eventually into the possession of a Mr J. Dunnington Fletcher, and was sold by him, January 15, 1876, through Messrs Colnaghi & Co. to the late Sir Francis Cook, and has remained at Richmond ever since."

¹ Vasari.

² According to the inscription on the print.

³ Copy now in the Modena Gallery.

⁴ i. 209.

⁵ For all these incidents see the *Nineteenth Century*, December 1904. [Article by Baron de Bildt on 'Queen Christina's Pictures.]

⁶ See Buchanan's 'Memoirs.' M. Yriarte states ('Autour des Borgia,' 1891, p. 122) it was then sold for 52,000 francs.

TITIAN(?)

143. PORTRAIT OF RANUCCIO FARNESE

HALF-LENGTH of a boy in a red silk doublet with white lace round his neck, a black cloak with a white Maltese cross on his left shoulder. A sword is buckled round his waist and in his right hand he holds a glove. Dark background, inscribed to the right:

TITIANVS

.F

Canvas, 34 $\frac{3}{8}$ in. by 28 in. (0·872 m. by 0·71 m.)

Doughty House, Octagon Room, No. 87.

Photo Anderson 18518.

B.T. W.C.

IN this collection by 1885, Sir J. C. Robinson states in the May number of the *Art Journal* for that year (p. 136) that this picture "was brought to England a few years ago by an Italian gentleman from Naples." Acquired through Sir George Donaldson for £600. Ranuccio Farnese, the son of Pier Luigi Farnese and grandson of Pope Paul III, was born in 1530 and died as Archbishop of Milan and Cardinal in 1565. When still a boy he received from his grandfather the rich Priory of San Giovanni dei Forlani at Venice, which after the suppression of the Order of St John of the Templars had become the property of the Knights of Malta (G. Gronau, "Zwei Tizianische Bildnisse der Berliner Galerie" in the Berlin *Jahrbuch*, xxvii [1906], 4). That Ranuccio's portrait was painted by Titian in 1542, when the young prince was studying at Padua, is certain (*cf.* Crowe and Calvacaselle, *op. cit.* ii, 76). Van Dyck saw this portrait in the Farnese collection at Parma and made a rapid drawing of it, corresponding to this picture, in his sketch-book now at Chatsworth (see L. Cust, *A Description of the Sketch-book by Sir Anthony van Dyck*, London, 1902, plate XXXIV). About 1610 the picture is fully described in an inventory of the Farnese collection: "Un quadro alto on. 8 largo br. 1 on 6. Ritratto di un giovinetto vestito di

rosso con sopra veste nera sopra della quale la croce di Cavaliere di Malta, tiene nella destra un guanto, di Tiziano" (G. Campori, *Raccolta di cataloghi*, Modena 1870, p. 239).¹ In the eighteenth century the Farnese pictures were removed to Naples, where most of them are still to be seen in the gallery; yet the portrait of Ranuccio Farnese is not there. Since the present picture, as already stated, comes from Naples, external evidence is rather in favour of its being identical with the above portrait; the present writer is, however, like Dr Gronau and Dr Fischel (*Tizian*, p. 99) unable to see in it a work of Titian's own hand; nor do its measures quite tally with those given in the Farnese inventory.² Mr Ricketts (*op. cit.*, p. 107, n. 1) thinks that it is "doubtless from the studio of Titian" and that "the major portions of the work suggest the hand of Orazio Vecellio, though the clothes have some of the quality of Titian's painting." A small copy of Titian's work, inscribed at the back "Salviati," is in the Kaiser Friedrich-Museum at Berlin (No. 339A); another copy, of larger size, belongs to Signor Brauer, of Florence.

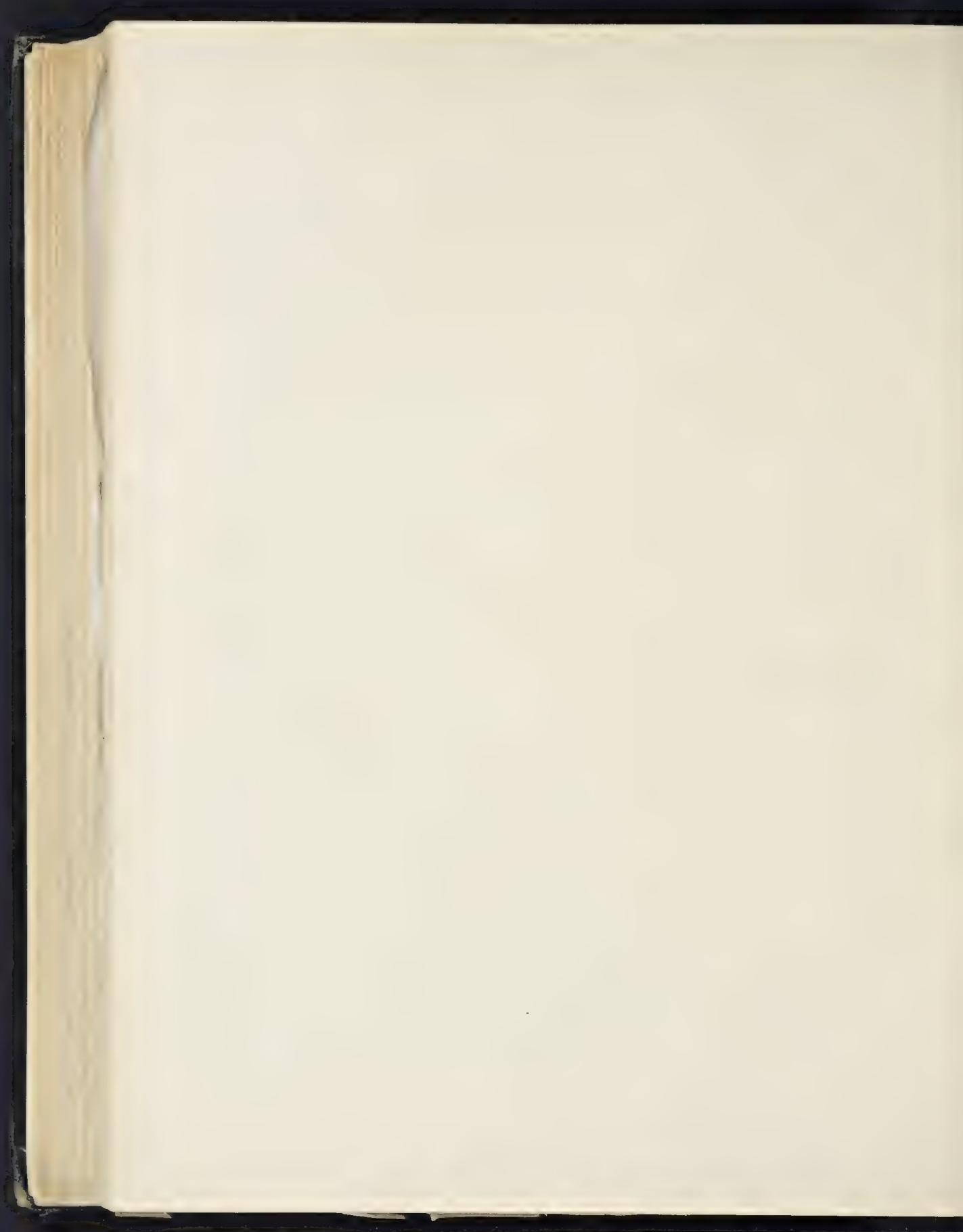
(I cannot share any doubt as to the authenticity of this portrait; unfortunately its condition leaves much to be wished for, and this must explain its failure to command universal recognition.—H.C.)

¹ As pointed out by Dr Gronau—who was the first to see that this description refers to the portrait of Ranuccio Farnese—there has obviously been left out a "braccia uno" in the statement of the height; inserting this, one comes to the approximate measures 33 $\frac{3}{8}$ in. by 30 $\frac{3}{8}$ in. (0·84 m. by 0·78 m.)

² The slovenly signature is obviously a forgery.



No 172.



TITIAN

(COPY AFTER)

144. PORTRAIT OF A LADY

COPY after "La Bella di Tiziano" in the Palazzo Pitti (No. 18), with variations in the colouring, the bodice being yellow (instead of blue and gold) and the sleeves pink (instead of purple).

See 23 July 1958
Canvas, mounted on wood, 37½ in. by 28½ in. (0·95 m. by 0·716 m.)
Doughty House, Staircase.

P 171

158.00

TITIAN

(SCHOOL OF)

145. MADONNA AND CHILD WITH SAINTS

Sold, February 23
1908 (No. 145-74)

THE Virgin (three-quarter length), in red robe and blue mantle, is seated, supporting with both hands the Child, who stands on her left knee, raising his right foot and holding an apple in his right hand. On each side of this group are seen the half-lengths of a female Saint in yellow robe (left) and St Jerome in red cloak. Below to the left appears the bust of the boy St John the Baptist, holding a scroll.

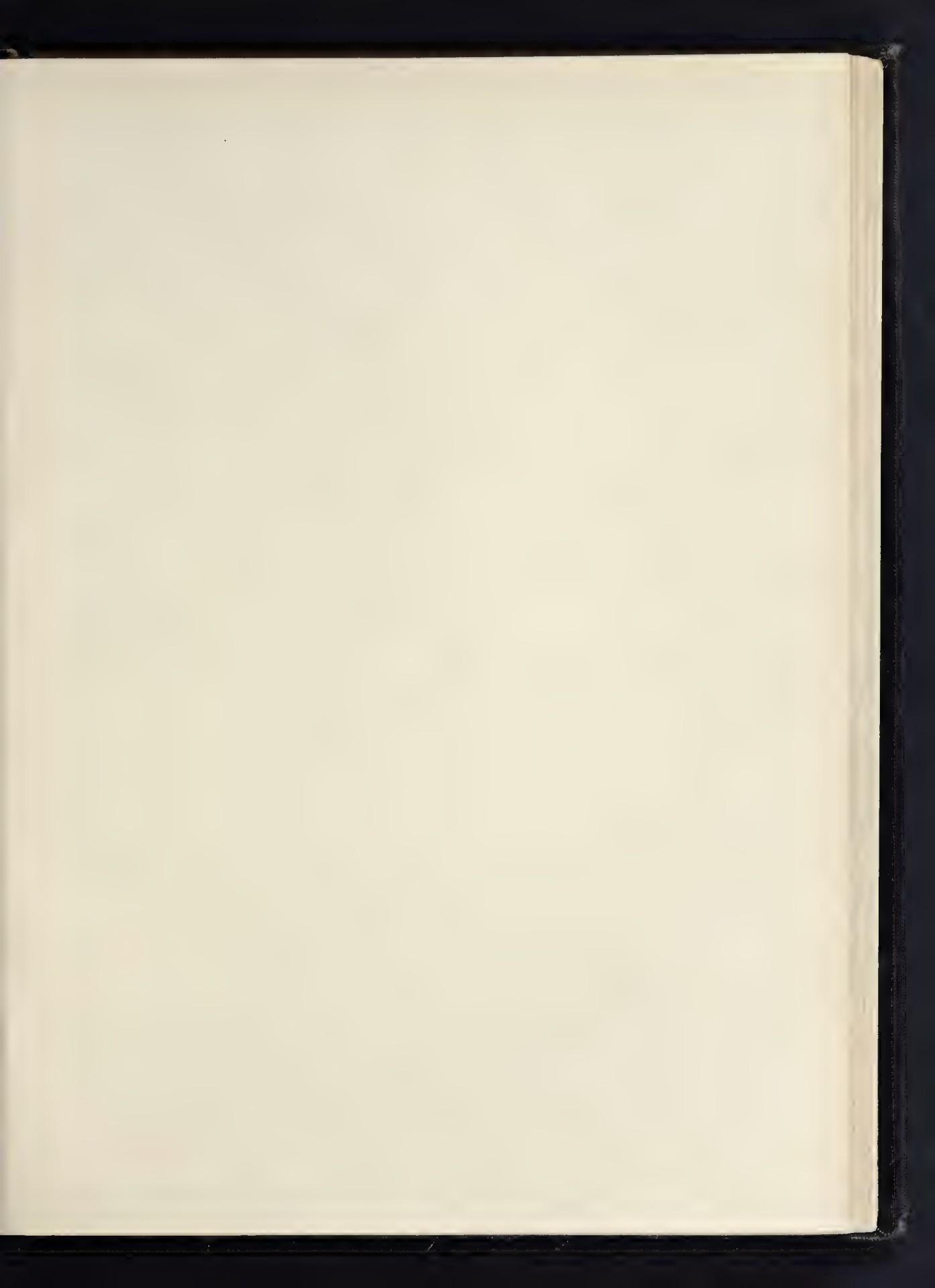
*Canvas, 27½ in. by 35¼ in. (0·696 m. by 0·894 m.)
Hyde Park Gardens.*

Photo Gray 31273.

AFEEBLE work mainly composed of plagiarisms from Titian. The figure of St Jerome is imitated from that in the "Madonna and Child with SS. Jerome, Stephen and George" in the Louvre (No. 1577); the Child from that in the "Madonna and Child with SS. Agnes and John the Baptist" in the

¹ Compare also the picture No. 147 in this collection.

same gallery (No. 1579); the Virgin, in a measure from the St Agnes in the last-mentioned picture; St John from a favourite figure of Titian's¹ and the female Saint from the St Catherine in the "Madonna and Saints" in the Vatican Gallery.





FRANCESCO VECELLIO

(VENETIAN SCHOOL)

THE brother of Titian, born at Pieve di Cadore, in which year is uncertain, and died there in 1559. Influenced by Titian; active at Venice and Pieve di Cadore. Dedicated himself in his youth for some time to soldiering and later in life chiefly to trading in corn and timber. A painter of considerable talent who has hitherto been

less studied than he deserves.
Bibliography: Crowe and Cavalcaselle, "The Life and Times of Titian," (London, 1881), *passim*.
H. F. Cook, "Notes on the Study of Titian," in "The Burlington Magazine," x (London, 1906-07), p. 108, and "Reviews and Appreciations," pp. 92-95.

146. ADORATION OF THE SHEPHERDS

THE scene takes place in a landscape in front of a shed where the heads of the ass and the ox are seen. The Virgin and St Joseph are kneeling on the right adoring the Child, who is lying on the ground with a white cloth spread under him. The Virgin wears a red robe, blue mantle and white head-cloth, St Joseph a dark blue tunic and orange mantle. To the left are seen two shepherds in adoration. The one further from the spectator wears a white shirt and brown jacket with red sleeves; over his shoulder is thrown his water-bottle and his staff leans against his shoulder. The other shepherd is dressed in a white shirt, green jacket with darker sleeves and brown mantle lined with grey; at his feet on the ground his hat and staff. In the background two shepherds tending their flock; to the left a clump of trees. In the sky, among clouds, three angels in dark blue and brown tunics with scrolls in their hands inscribed: GLORIA IN EXCELSIS DEO. Blue sky with clouds.

Canvas, 85 $\frac{5}{8}$ in. by 67 $\frac{7}{8}$ in. (2·17 m. by 1·72 m.)

Doughty House, Long Gallery, No. 13.

Photo Gray 29586.

PAINTED for the church of San Giuseppe at Belluno, which was suppressed in 1806. Belonged by 1817 to Stefano Ticozzi (see S. Ticozzi, *Vite dei pittori Vecelli di Cadore*, Milan, 1817, pp. 73-75). Seen by Crowe and Cavalcaselle (*op. cit.* ii, 482 sq.) in the Casa Ponte at Fonzaso, near Belluno. Subsequently brought to England and purchased by the late Sir William Farrer. Acquired for £546 by Mr Herbert Cook at the Farrer sale (March 23, 1912, No. 67). Lanzi (*Storia pittorica della Italia*, Bassano, 1809, iii, 113) mentions among the works of Francesco Vecellio "una stupenda natività di N. Signore a S. Giuseppe di Belluno tenuta sempre per opera insigne di Tiziano, finchè il degnissimo Monsig.

Doglioni ne ha scoperto per autentici documenti il suo vero autore. . . ."

H. F. Cook, "Notes on the Study of Titian," in *The Burlington Magazine*, x (1906-7), p. 108, and *Reviews and Appreciations*, pp. 93 sq.

O. Fischel, *Tizian*, p. 205.

The composition is derived from that of "The Adoration of the Shepherds," ascribed to Giorgione, in the collection of Viscount Allendale in London. (As I accept the Allendale picture as an authentic Giorgione, the obvious derivation of the composition of the present picture from Giorgione goes to prove how much Francesco Vecellio was dependent on him for ideas and gives a clue to his style elsewhere.—H.C.)

FRANCESCO VECELLIO

147. MYSTIC MARRIAGE OF ST CATHERINE

THE Virgin, in red robe, dark green mantle and light greyish-green head-cloth, is seated in front of a red hanging, supporting the Infant Christ who, lightly draped in a white cloth, is putting a ring on the finger of St Catherine, who wears a brown robe over a white under-dress, and a green mantle; her left hand rests on the emblematical wheel. The little St John is seen to the left clad in a dark skin tunic. Dark background with architecture just visible.

Canvas, 28 $\frac{1}{8}$ in. by 38 in. (0·713 m. by 0·963 m.)

Doughty House, Long Gallery, No. 6.

Photo Gray 28990.

THIS is one of the best of several versions of the same composition; others are to be found in the collection of the heirs of Frau Johanna Reimer of Berlin,¹ at Hampton Court (No. 638), in the Fitzwilliam Museum at Cambridge (No. 135), in the Harrach Gallery at Vienna, in the Provinzialmuseum at Bonn (the composition is reversed and the figure of St John missing) and in the Ambrosiana at Milan (Sala E; a poor copy).

Mr Cook (*Reviews and Appreciations*, p. 95, n. 1) ascribes the present painting to Francesco Vecellio; and a comparison with the preceding picture certainly reveals a considerable resemblance between the figures of the Virgin and the Child in both works, while the device of throwing St Catherine's face in shadow recalls that used in the figure of one of the shepherds. The drawing of St Catherine's left hand is moreover very similar to that of the Virgin's in the "Nativity."

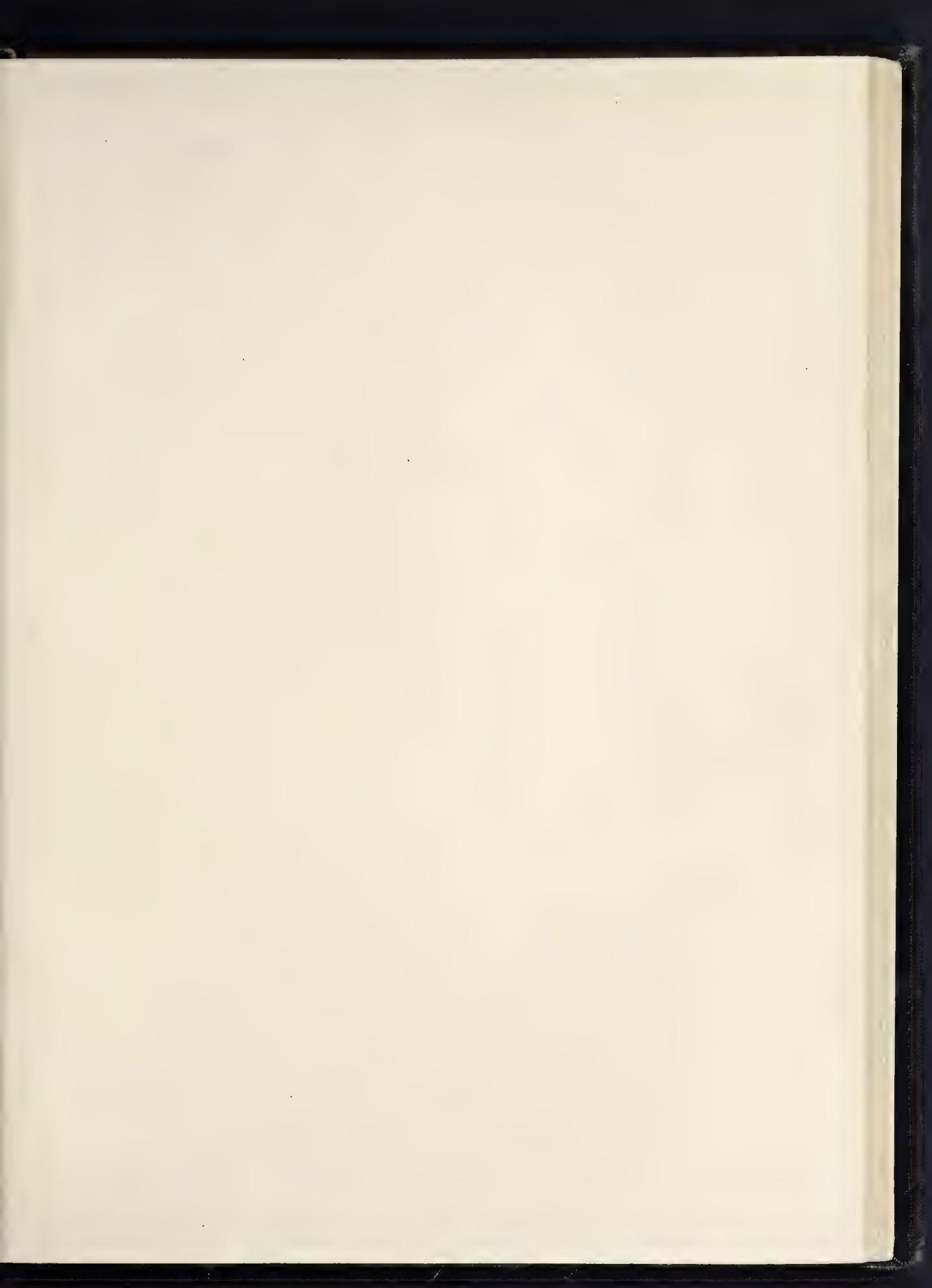
¹ Reproduced in Fischel, *Tizian*, p. 204, and stated *ibid.*, p. 242, to come from the Casa Muselli at Verona. In the inventory of the Muselli pictures, made in 1662, we find in fact, "Una Madonna che tiene un Bambino rivolto verso S. Caterina con la ruota in atto di porle l'anello in dito, si vede nella detta Santa una modestia e riverenza inesplicabile; dall'altra parte v'è S. Giovanni Bambino, ch'è di carne, mezze figure, shagliano poco del naturale, di Tiziano" (G. Campori, *Raccolta di cataloghi*, Modena, 1870, p. 178 sq.). What special claims the Berlin picture has to be identical with the one formerly in the Muselli collection is not known.



No. 775



No. 776.





20 - p. 100

LORENZO LOTTO

(VENETIAN SCHOOL)

Babout 1480; died at Loreto between Sept. 18, 1556, and July 1, 1557. Pupil probably of Alvise Vivarini; influenced by Giacomo Bellini, Raphael, Palma and Titian. His life may be described as a restless wandering from city to city; occasionally passed at Venice, then at Bergamo or Feltre or Rome or somewhere in the Marches. He had nature of great sensitiveness and originality.

high merit, and often curiously marred in conception (this being especially true of a number of portraits); but he lacks sure taste and a just sense of artistic economy, and is, therefore, frequently affected, exaggerated and slovenly in his execution.

Biography: Gruart and Catalani, II, "North Italian Painters," 1st ed. ii, 494-532; 2nd ed. iii, 371-432. E. Berenson, "Lorenzo Lotto," *Iconon*, 19-31.

148. THE YOUNG CHRIST

BY LORENZO LOTTO. Oil on panel. The young Christ, with dark hair, dressed in a dark crimson tunic with a golden cross on the breast, a white collar, a white neck, and deep purple mantle.

Painted about 1510. Height 2 ft. 10 in. Width 1 ft. 10 in.

London, N. S.

THIS picture, a portrait of the Christ Child, was cut from an Italian manuscript, now a manuscript inserted, on one side, and designed and arranged by the Abbé Celotti, an Italian amateur, who, in the early part of this century, brought to this country an important collection of illuminations and manuscripts." (J. C. Robinson, *Memoranda*, p. 17).

Acquired by Sir J. C. Robinson from the Monte di Pietà at Padua in 1860. In this collection by 1868 (see above).

Exhibited at the British Institution, 1863, No. 51. Exhibited at the National Exhibition of Works of Art, 1871, No. 41.

Exhibited at the New Gallery, Venetian Exhibition, 1894-5, No. 135.

Debuted at the Burlington Fine Arts Club, Winter Exhibition, 1902, No. 2.

This picture was formerly owned by Mr. Berenson. The author has seen one of Berenson's notes on it, in which he refers it to some picture of the Christ Child in the last years of the fifteenth century, and also a drawing of Jacopo de' Barbari, with it. (See *Iconon*, 19-31.)

(See *Iconon*, August, 1905, pp. 6, 8.) There is an evident suggestion of transalpine art in the decorative system of design, while the impressive and full-face presentation and the somnolent expression recall Dürer's self-portrait at Mantua; although the present writer cannot find that the features resemble Dürer's, as some have thought. Now this affinity with Northern art is not a unique common feature in pictures by the young Lorenzo Lotto—a name first mentioned in connection with this painting by Prof. A. Venturi—but it would seem that several details indicate that this is an early work by that artist. Among these points we may note the delicate drawing of the hands, the keen penetrating glance (to be found in nearly all of Lotto's early portraits, many of whom he is noted to have been according to Cesareo de' Barbari), the shape of the face with its strong desire to express the face of St. Vitus in the Resurrection, 1507-1508, where the treatment of the hands is also noted; the distribution of the light, and the fact that it appears that the Christ Child is seated. (See also belonging to Count Pio, 1507-1508, etc.) The author's opinion is that the date of the picture is about 1510.



LORENZO LOTTO

(VENETIAN SCHOOL)

BORN at Venice, of Bergamasque parentage, about 1480; died at Loreto between Sept. 18, 1556, and July 1, 1557. Pupil probably of Alvise Vivarini; influenced by Giovanni Bellini, Raphael, Palma and Titian. His life may be described as a restless wandering from city to city, occasionally passed at Venice, then at Bergamo or Treviso or Rome or somewhere in the Marches. With a nature of great sensitiveness and originality, and with

considerable talent, he has produced many works of high merit, and often curiously modern in conception (this being especially true of a number of portraits); but he lacks sure taste and a feeling for artistic economy, and is, therefore, frequently affected, exaggerated and slovenly in his execution.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 494-533; 2nd ed. iii, 391-432. B. Berenson, "Lorenzo Lotto," (London, 1905).

148. THE YOUNG CHRIST

PLATE XXIII.

BUST of the young Christ with rich brown hair, dressed in dark crimson tunic with an ornamental gold border round the neck, and deep purple mantle. Dark background.

Panel, 10 $\frac{1}{4}$ in. by 8 $\frac{1}{8}$ in. (0.26 m. by 0.206 m.)

Doughty House, Smoking Room, No. 23.

Photo Anderson 18398 (Barbari).

Excr. of N D Newell
Sale 16 Dec. 1929 (7/2)
in Pro. sale

"THE frame, in which ornamental borders cut from an Italian illuminated manuscript are inserted, is one of those designed and arranged by the Abbate Celotti, an Italian amateur, who, in the early part of this century, brought to this country an important collection of illuminations and manuscripts." (J. C. Robinson, *Memoranda*, p. 17).

Acquired by Sir J. C. Robinson from the Monte di Pietà at Rome in 1860. In this collection by 1868 (*ibid.* No. 15).

Exhibited at the British Institution, 1863, No. 51. Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 41.

Exhibited at the New Gallery, Venetian Exhibition, 1894-5, No. 135.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1902, No. 9.

This picture was formerly ascribed to Cima, with whose style it has, however, little in common. Mr Berenson (*The Study and Criticism of Italian Art*, i, 108 sq.) tentatively ascribes it to some Flemish painter, active at Venice in the last years of the fifteenth century; and the name of Jacopo de' Barbari has also been coupled with it (Cook, in

Les Arts, August, 1905, pp. 6, 8). There is an undoubted suggestion of transalpine art in the general system of design, while the impressive hieratic full-face presentation and the solemn expression recall Dürer's self-portrait at Munich (although the present writer cannot find that the features resemble Dürer's, as some have thought). Now this affinity with Northern art is not an uncommon feature in pictures by the young Lorenzo Lotto—a name first mentioned in connexion with this painting by Prof. A. Venturi—and it would seem that several details indicate that this is an early work by that artist. Among these points we may note the delicate drawing of the mouth; the keen penetrating glance (to be found in nearly all of Lotto's early portraits, many of which, be it noted, have been ascribed to Jacopo de' Barbari); the shape of the face with the heavy chin (compare the face of St Vitus in the Recanati altar-piece of 1508, where the treatment of the hair is also similar); the distribution of light and shade on the face (compare that of St Catherine in the "Madonna" belonging to Count Puslowski, at Cracow), etc. The scheme of colour is also very characteristic of Lotto.

ROCCO MARCONI

(VENETIAN SCHOOL)

BORN at Venice of Bergamasque parentage; first mentioned in 1504; died shortly before May 13, 1529. Active at Venice. Pupil of Giovanni Bellini; influenced by Giorgione, Palma Vecchio and Titian. An interesting artist who has so far been but little studied. His art is no doubt mainly derivative, although his early works show a very personal and attractive, blond scheme of colour; they also charm by delicate feeling and fine design. In his later works he

becomes more commonplace in conception and adopts, in unsuccessful imitation of Titian, a rather hot colouring.

Bibliography: B. Berenson, "The Study and Criticism of Italian Art," i (London, 1901), 126-128.

Idem, "Venetian Painters," p. 127.

G. Ludwig, "Archivalische Beiträge zur Geschichte der venezianischen Malerei," in "Jahrbuch der königlich preussischen Kunstsammlungen," vol. xxvi, Beiheft (Berlin, 1905).

149. MADONNA AND CHILD

THE Virgin, who wears a scarlet robe, a dark blue mantle with gold border and a white kerchief, is seated behind a parapet of red marble, supporting the Child, who sits on her lap. The figures are relieved against a scarlet hanging, to the left of which a landscape, in dull green tones, is seen.

Panel, 36 in. by 27½ in. (0·912 m. by 0·688 m.)

On the parapet, the signature:—

IOANNES BELLINVS.

Doughty House, Octagon Room, No. 74.

Photo Gray 29013.

THE composition is based on a picture by Giovanni Bellini now in the Metropolitan Museum of Art at New York.

Another variant of it is seen in a signed painting by Basaiti in the Harrach Gallery at Vienna (No. 370).

The present picture has been ascribed by Mr Berenson (*Venetian Painters*, p. 127) to Rocco Marconi, and a comparison with authentic works by this artist leaves little room for doubt as to the correctness of this attribution. The slight cast in the eyes of the Virgin, the drawing of both the mouths, and the landscape offer points of contact

with Marconi's style in general; the type of the Child recalls that in Marconi's Bellinesque "Madonna" in the Strassburg Gallery, although the present picture belongs to a more advanced stage of the artist's career, and both in general style of design and details resembles the "Adulteress before Christ" in the Palazzo Reale at Venice. Whether the signature was put on by Marconi or later cannot well be determined. It may be noted that the second L is taller as usually found in genuine signatures of Bellini.
(Illustrated together with No. 134).

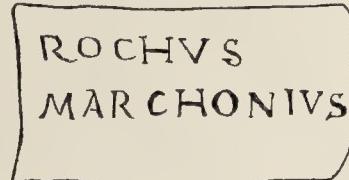




ROCCO MARCONI

150. THE ADULTERESS BEFORE CHRIST

In the centre of the composition stands Christ in a red tunic and blue mantle, with green lining shot with red. He is addressing a Pharisee, who stands to his right, dressed in white shirt, green tunic, red mantle and cap. The Adulteress, in a gold and red robe and yellow mantle, is seen to the left of Christ with her hands tied; behind her stands a man in dark tunic and pale pink mantle, placing his right hand on her shoulder. Nine other figures surround this group. Behind them, to the left, is seen a marble edifice, and to the right, a group of trees with dark foliage intercepting the view of the blue sky. Signed above, on a *cartellino* affixed to a column:



Canvas, $46\frac{1}{8}$ in. by $60\frac{7}{8}$ in. (1.17 m. by 1.545 m.)
Doughty House, Long Gallery, No. 25.
Photo Gray 28998.

? Ann. sal., 25 Feb. 1843

AFAVOURITE subject of Marconi's, although many versions of it which go under his name are merely imitations. In composition, this picture recalls the "Adulteress" in the Palazzo Reale at Venice, but the colouring shows a closer adoption

of Titian's scheme such as we find in Marconi's "Christ and Two Apostles" in SS. Giovanni e Paolo at Venice. As a signed example, the present picture is a document of some value in determining Marconi's style.
B. Berenson, *Venetian Painters*, p. 127.

PORDENONE (?)

(GIOVANNI ANTONIO DA PORDENONE; also styled "DE CORTICELLIS,"
"SACCHIENSIS," or "DE SACCHIS")
(VENETIAN SCHOOL)

BORN at Pordenone in 1483; buried at Ferrara on January 14, 1539. Trained perhaps first under Gian Francesco da Tolmezzo; later in all probability assistant to Pellegrino da San Daniele; influenced by Giorgione, Palma, Titian, and Michelangelo. Active all over the Friuli, at Conegliano, Treviso, Mantua, Cremona, Piacenza, Genoa, Venice and Ferrara. Pordenone is undoubtedly an art-

ist of high gifts; his invention is rich and bold and he can at times be truly noble and monumental or delightfully picturesque and poetical; his colouring is as a rule of great beauty; but he remains essentially provincial in his lack of finer discernment and only too often loses himself in an empty and high-sounding rhetoric.
Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 238-293; 2nd ed. iii, 132-184.

151. THE EXPULSION FROM PARADISE

ADAM and Eve are being driven out of Paradise by an angel in white, pink and blue, with purple wings, appearing in an orange-coloured cloud and relieved against a yellow glory. A white column to the left indicates the gate of Paradise. The vegetation is painted in dark green tones; blue mountains in the distance. On the base of the column the remains of a signature:

. . . TONIVS PORDENONE.

Canvas, 25 in. by 33 $\frac{3}{8}$ in. (0·635 m. by 0·845 m.)

Esher.

Photo Gray 29590.

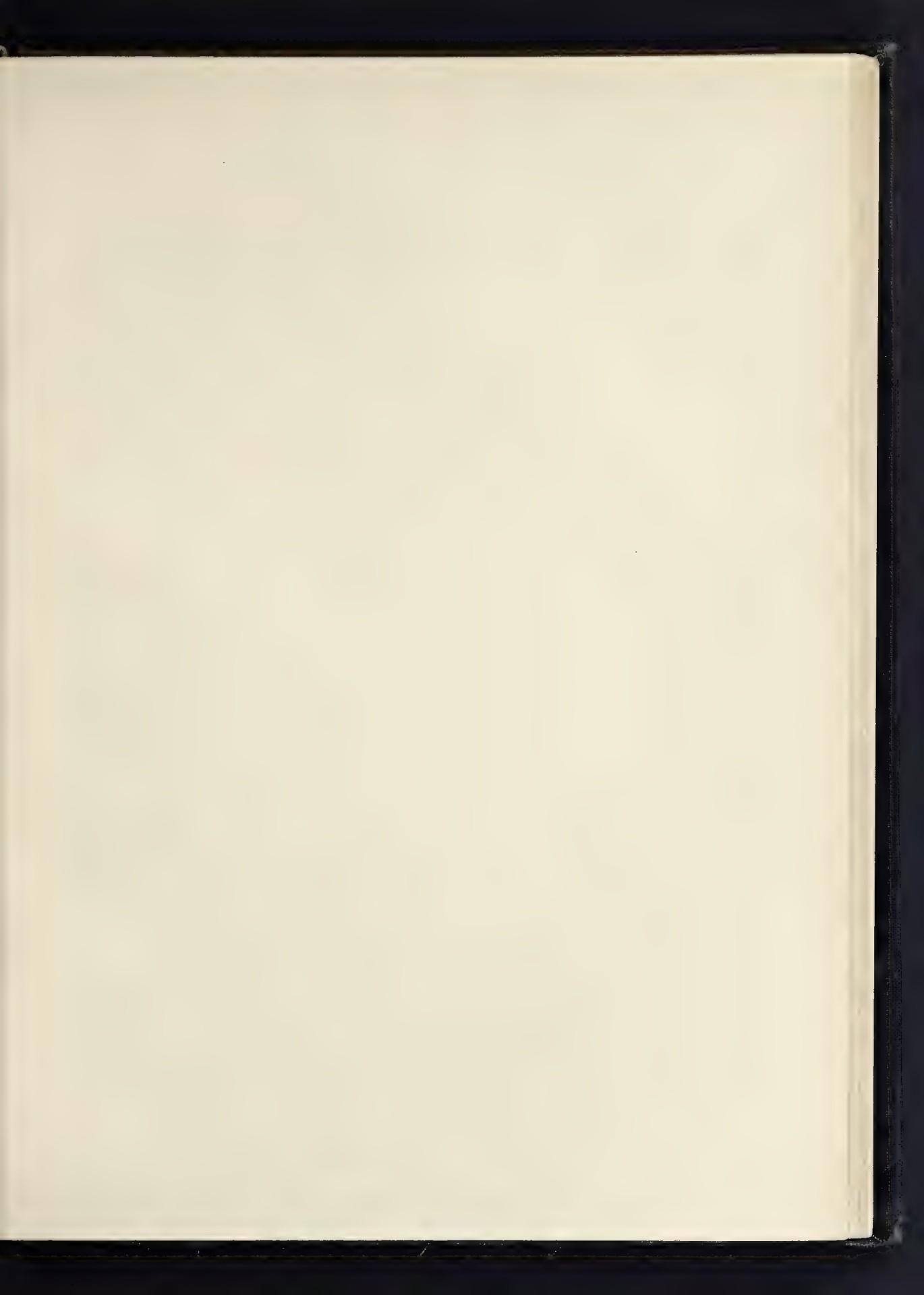
PURCHASED by Mr Herbert Cook in 1908 for £250 from Signor Italico Brass in Venice. Although distinctly akin to the style of Pordenone, it seems somewhat doubtful

whether this picture is quite bold and strong enough for the master himself. Several small paintings of this character, traditionally ascribed to Pordenone, are known.



17







SAVOLDO

(SCHOOL OF)

(GIOVANNI GIROLAMO SAVOLDO)

(BRESCIAN-VENETIAN SCHOOL)

BORN at Brescia; first mentioned in 1508 when he was staying at Florence; still living at an advanced age in 1548. Active principally at Venice. Under the influence of Giorgione and Titian he developed a style which is strongly marked by a curious individuality. He favours twilight effects and with the mysterious glow of his colours and

his fine sense of the beauty of landscape he often infuses a fascinating though perhaps somewhat melodramatic romanticism into his subjects. His style of design is noble, if at times verging on the academic.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 418-430; 2nd ed. iii, 308-319.

152. MADONNA AND CHILD WITH THE YOUNG ST JOHN

THE Virgin, who wears a red robe, a green-blue mantle lined with pale pink and a white head-cloth, is seated behind a parapet of grey-brown marble. She supports with her left hand the Infant Christ, who, partly enveloped in a white wrap, sits on her knee, and tries to catch a dragon-fly. With her right hand, the Virgin grasps the arm of St John, who wears a light green tunic. The figures are relieved against a dark red curtain and a dark background. Reddish-brown flesh tints.

Panel, 29 $\frac{1}{8}$ in. by 24 in. (0.738 m. by 0.608 m.)

Doughty House, Octagon Room, No. 48.

Photo Anderson 18437.

FORMERLY in the collection of Sir Thomas Baring (sold at Christie's, June 2, 1848). In this collection by 1868 (J. C. Robinson, *Memoranda*, No. 17).

Exhibited at Leeds, National Exhibition of Works of Art, No. 44.

Traditionally ascribed to Giorgione and by Mr Berenson (*Venetian Painters*, p. 123) to Polidoro da Lanciano. The hot, glowing colours seem, however, distinctly akin to Savoldo, although the picture is clearly not by that master. We find a similar scheme of colour and design of drapery in a "Sacra Conversazione" in the Doria Gallery at Rome (No. 382, ascribed to Titian) and the "Adoration of the Shepherds" in the National Gallery (No. 1377) is also a kindred work (compare the almost identical drawing of the Infant Christ,

the distribution of light and shade and the folds of drapery). Dr Ludwig has with some probability attributed this last picture to Giovanni (Zuane) da Brescia, the author of the Savoldesque shutters of the organ of San Michele di Murano (1526); and it seems quite likely that both the present picture and that in the Doria Gallery are by the same artist, who was settled in Venice by 1512 and died there in 1531 (see Ludwig, "Archivalische Beiträge" in the Berlin *Jahrbuch*, xxvi [1905], Supplement, pp. 112-117). Another possible candidate for the authorship of these works is Nadalino da Murano, to whose art, containing elements derived both from Titian and from Savoldo, attention has recently been drawn by Baron von Hadeln (in *Zeitschrift für bildende Kunst*, ser. ii, vol. xxiv [1912-13] p. 163 sq.).

Ann. 28 Oct 1972
(71) a Venetian School

ROMANINO

(GIROLAMO ROMANINO)

(BRESCIAN SCHOOL)

RORN at Brescia about 1485 and died there, it is said, in 1566; lived chiefly at Brescia, but active also in Padua and Cremona. Developed his style under the influence of the Venetian masters. Romanino was highly gifted as a colourist, but the value of his creations is often spoiled by a certain

vulgarity in the conception and perfunctory execution.
Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 367-395; 2nd ed. iii, 259-285. Morelli, "Italian Painters," i, 283 sq.
B. Berenson, "North Italian Painters," pp. 283-286.

153. MADONNA AND CHILD

THE Virgin is seated on a stone bench in a room with dark walls. She wears a dark tunic, showing a narrow edge of lace round her neck and wrists, and a bright scarlet mantle; her auburn hair is falling loose over her shoulders. She holds with both hands the Infant Christ who lies across her lap, wrapped in a light green semi-transparent covering. Behind the Virgin is a dark purple hanging with narrow red borders. Through a window to the right is seen a mountainous landscape in green and blue tones.

Panel, 26 $\frac{5}{8}$ in. by 18 $\frac{3}{4}$ in. (0·675 m. by 0·475 m.)

Esher.

Photo Gray 29589.

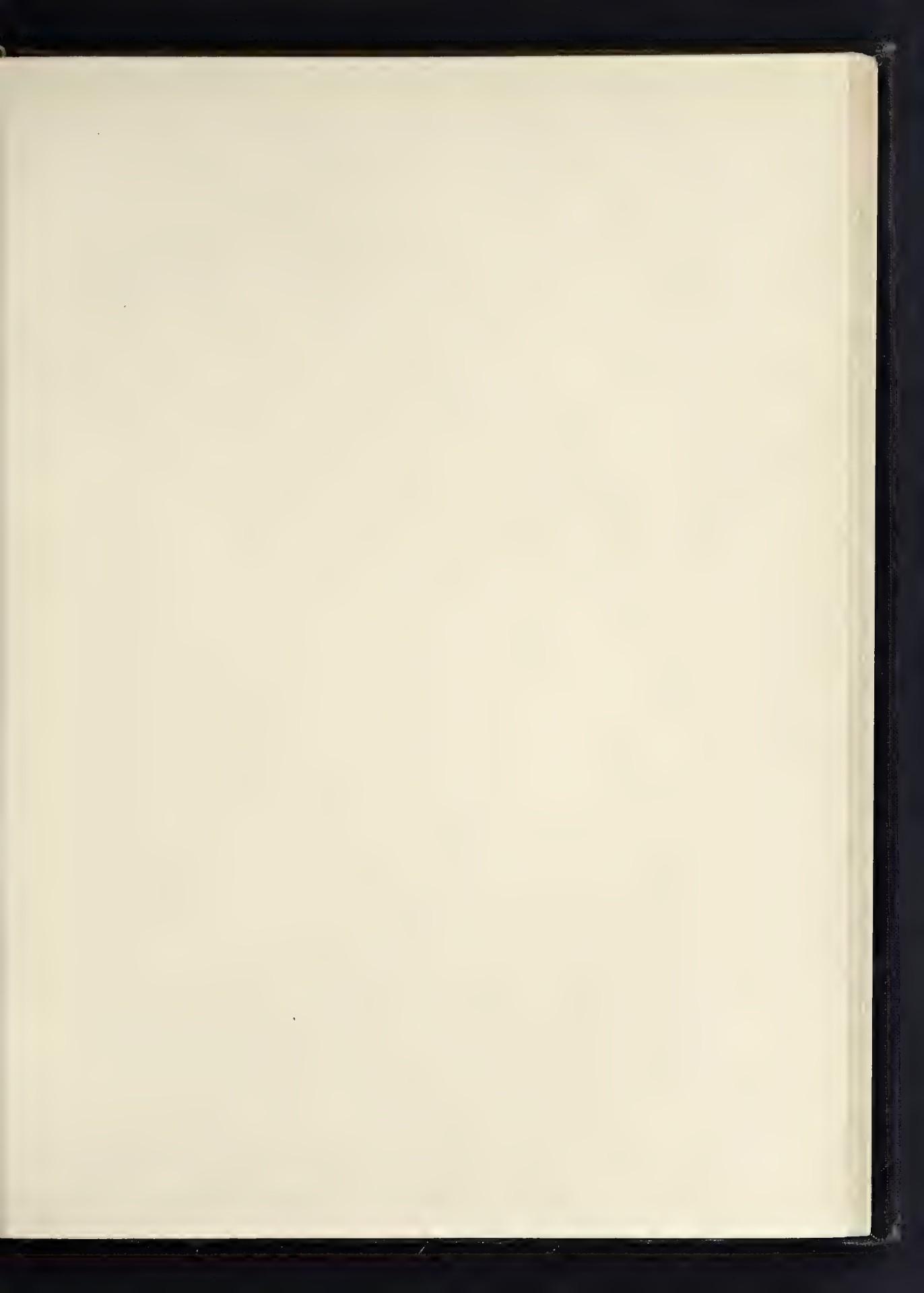
PURCHASED by Mr Herbert Cook at Stockholm in 1911.
Exhibited at the Burlington Fine Arts Club, Early Venetian Exhibition, 1912, No. 44 (No. 52 and plate XL in the Illustrated Catalogue). This picture has been ascribed to the artist known as the Pseudo-Boccaccino (recently identified with one Giovanni Agostino da Lodi); and there is certainly some justification for such an attribution in the combination here displayed of features reminiscent of Leonardo (e.g. the type of the Child) with purely Venetian elements of style. The other detailed analogies with the Pseudo-Boccaccino's style which have been found in this work seem, however, to be quite superficial; and the artist appears to belong to a later generation than the Pseudo-Boccaccino, whose usual tightness and hardness are not found here. In the opinion of the present writer, this is a very early work by Romanino; the landscape in soft greenish-blue tones, the treatment of the hair (so different from

the Pseudo-Boccaccino's wiry curls), the angular draperies and the form of the Child offer points of close resemblance, for instance with the "Holy Family with Donors," by Romanino belonging to Mr Robert Benson; the somewhat common type of the Virgin is also akin to that which the Brescian artist uses by preference; the drawing of her left hand, with the short thumb, will be found paralleled in Romanino's "Madonna" in the Brera Gallery (No. 98); and the fiery red colour of her mantle is a tint often occurring in Romanino's pictures. Nor would an influence from Leonardo be surprising in a work by the young Romanino. If the attribution to this artist be accepted, the picture gains a great interest as showing him in an unsuspected early phase, closely imitating Giorgione; the figure of the Virgin is a mere paraphrase of the one in the Castelfranco altar-piece. Certain features in the design of the drapery suggest a Flemish influence. (I am inclined to accept the view which Dr Borenius here puts forward.—H.C.)



Mo. 75.2







ROMANINO

154. MYSTIC MARRIAGE OF ST CATHERINE

THE Virgin, who wears a pale pink robe, an ample mantle of white satin, a white head-cloth and transparent veil, is supporting the Infant Christ, who stands on her knee, placing a ring on the finger of St Catherine. The Saint wears a brown dress with green sleeves and silver embroidery. Her crown, a fragment of the emblematical wheel and a sword are lying by her on the ground. On the same side in the shadow of a ruined building stands St Lawrence, in a deacon's dress; his attribute the gridiron is leaning against the wall of the edifice. To the right kneels an aged woman in brown dress with grey hood, and white head-cloth; by her stands St Ursula, in scarlet robe showing a white under-dress at the neck, and green blue mantle, holding a white banner with a red cross. Brown middle distance, with a river spanned by a bridge; further back, a city at the foot of a steep hill, on the summit of which are more buildings; the whole in grey and green-blue tones. Here and there, darker clumps of trees. Blue sky with purple clouds.

Canvas, 60 $\frac{1}{8}$ in. by 81 $\frac{3}{8}$ in. (1.524 m. by 2.063 m.)

Doughty House, Long Gallery, No. 18.

Photo Gray 28994.

2 pr. 2. . . .
Brescia, 16th c.
Oct. 1882 and

C ROWE AND CAVALCASELLE mention this picture in 1871 as being in the Erizzo-Maffei Collection at Brescia. They date it about 1530, and remark on it as follows:— “Here especially we admire the cleverness with which flesh of extraordinary brilliance is worked up from verdigris shadow through purple grey to a penetrant rosy light; and vestment tints are harmonized in the richest shades. The charm is

increased by graceful slenderness of shape and comeliness of face in the Virgin, whose sentimental elegance recalls the Raphaelesques and revives in Parmigianino. Were it not for the unwieldy size and strength of the boy Redeemer, whose stature is not in keeping with that of His mother, this would be a masterpiece of setting and drawing as well as of colouring and technical handling.” (*North Italian Painters*, 1st ed. ii, 389; 2nd ed. iii, 278 sq.).

ROMANINO (?)

155. THE TRIUMPH OF CÆSAR

CÆSAR is seated on a triumphal car, on the steps of which are seen several captives. Soldiers bearing spoils follow and precede the car; many of the spoils are decorated with laurels; at the head of the procession to the right is seen an elephant on which a boy is seated holding a laurel-branch. In the background to the right a walled town. The colouring is very rich, reds, oranges and blues being the predominant notes.

Panel, 27 $\frac{3}{4}$ in. by 57 $\frac{3}{4}$ in. (0.703 m. by 1.464 m.)

Doughty House, Octagon Room, No. 66.

Photo Anderson 18436 (Giorgione).

BELONGED by 1839 to Lord Northwick who lent this picture in that year to the exhibition of Old Masters at the British Institution (No. 139). Bought for £37 16s. at the Northwick sale, August 19, 1859 (No. 1575) by the Rev. Cosmo Owen of Cheltenham; subsequently in the possession of Mr H. D. Owen and lent by him to the National Exhibition of Works of Art at Leeds, 1868 (No. 55). Soon afterwards it passed into the Richmond Gallery. Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1905, No. 35. Crowe and Cavalcaselle (*North Italian Painters*, 1st ed. ii, 161; 2nd ed. iii, 45) point out that a picture by the same hand, representing Cæsar receiving the head of Pompey, is in the collection of Lord Darnley at Cobham Hall; the pictures are of the same height, and Crowe and Cavalcaselle therefore suggest that they may have adorned some cassone. Owing to the great width of the Cobham Hall painting (8 ft. 9 in.) it seems, however, more likely as suggested by Mr Herbert Cook ("Notizie di Londra" in *L'Arte*, ix [1906], 145) that they formed part of a series of decorative panels around a room.

At the British Institution, the present picture was exhibited under the name of Giorgione; it was subsequently ascribed to Mantegna and figures

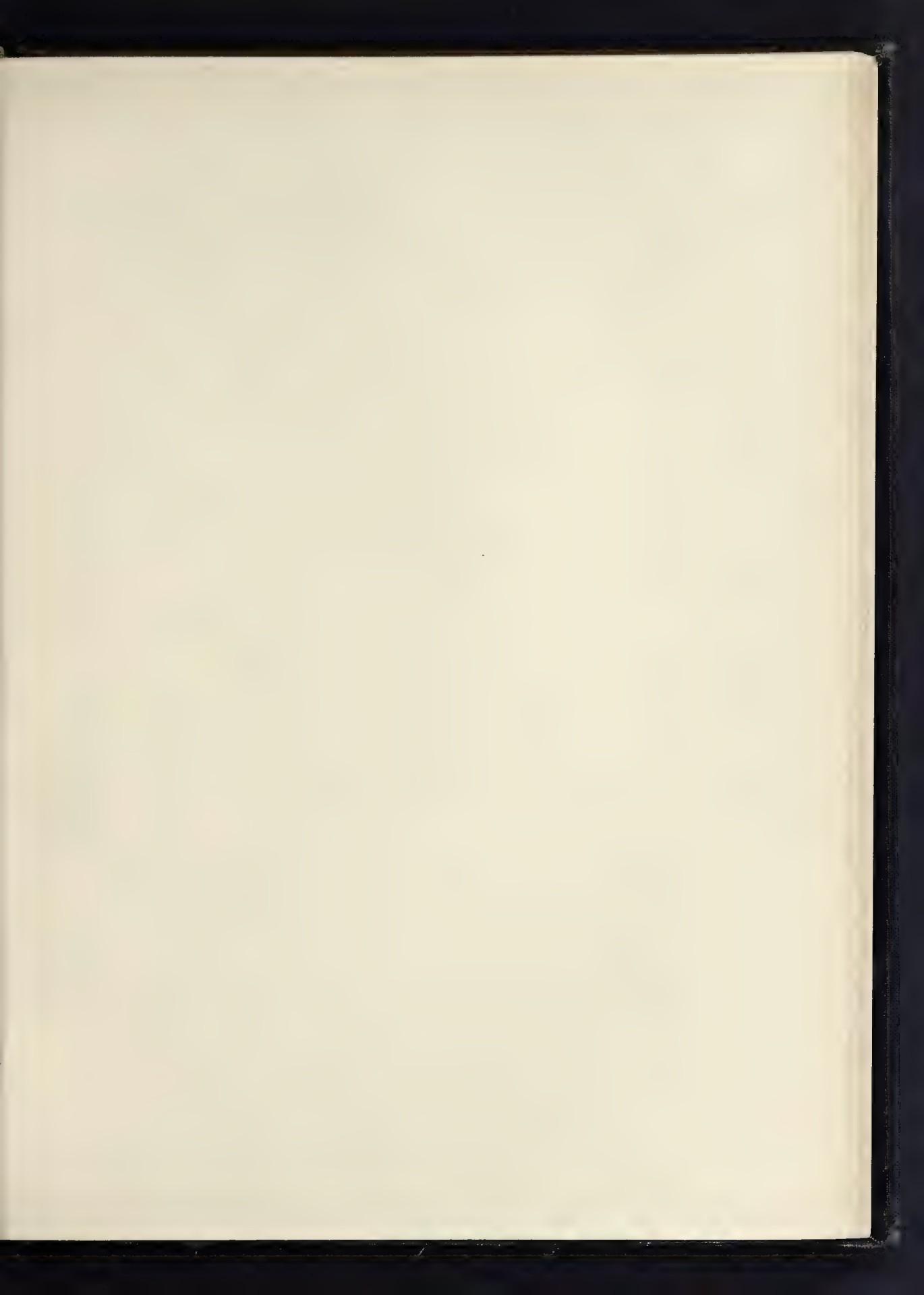
under that heading in *Hours in the Picture Gallery at Thirlestane House* (Cheltenham, 1846), p. 15, *A Catalogue of the Pictures in the Galleries of Thirlestane House* (Cheltenham, 1856), No. 98, the Northwick sale catalogue and the Leeds exhibition catalogue. Waagen (*Treasures*, iii, 201), after observing that the picture is dependent on Mantegna's "Triumph of Cæsar," gives it to some Venetian artist not known to him. Crowe and Cavalcaselle remark on the picture at Cobham Hall—"It is a spirited decorative work with something of Pordenone and a breath of Florentine feeling that might suggest the hand of Morto da Feltre"; yet they think it may be the work of Giovanni Battista Grassi, a Friulan artist, since the treatment recalls to them Lord Lansdowne's "Rustic Concert," which they are inclined to ascribe to Grassi—a picture now commonly and probably rightly held to be by Palma. A tentative attribution to Pordenone has been proposed by Sir Claude Phillips (*vide Daily Telegraph*, November 29, 1905).

To the present writer it seems that the free and sweeping brushwork, the delight in gay costumes, the types and the tendency to present the faces in foreshortening recall Romanino's style although it must perhaps be left undecided whether this is a work by the master himself, or a production of his *bottega*.



Pl. 155.







Pl. 756

ROMANINO

(SCHOOL OF)

156. MADONNA AND CHILD WITH SS. JAMES THE ELDER AND JEROME

THE Virgin is seated on a marble throne in front of an olive green circular tent with rounded brown top and yellow stripes. She wears a crimson robe (which round the neck has a gold border set with pearls) a blue mantle with gold borders and a green lining, showing purple reflections, a white head-cloth and a white transparent veil. She supports with both hands the Infant Christ, partly enveloping him in a transparent white veil. The Child grasps with his left hand a book held by St Jerome, who is draped in a white mantle, and holds a stone in his left hand; by him his lion is lying on the floor. St James, in green tunic and orange mantle, holds a pilgrim's staff in his right hand and a black pilgrim's hat in his left. His complexion is much darker than that of St Jerome. The figures are within an enclosure of variegated marbles; in the immediate foreground a jay is seen. In the background expands a hilly landscape, showing large masses of vegetation, some brown trees and grey buildings by a lake. Further back, a chain of blue mountains is seen. Blue sky with clouds; on the horizon a pale golden light.

Panel, 57 $\frac{1}{2}$ in. by 54 $\frac{1}{2}$ in. (1.46 m. by 1.38 m.).

Doughty House, Long Gallery, No. 19.

Photo Gray 28987.

THIS picture has been accepted by Mr Berenson (*North Italian Painters*, p. 285) as a work of Romanino; but although the types and forms closely resemble his, the colour-scheme differs from those adopted by this master. It has also been suggested that the painter may be Romanino's pupil, Francesco Prato da Caravaggio; a comparison with Prato's signed "Sposalizio" in San Francesco at Brescia—a work of dark, heavy colouring and stiff

design—does not, however, confirm that attribution. The gay, bright colours somewhat recall the works usually ascribed to another pupil of Romanino, Altobello Melone, such as the "Christ on the way to Emmaus" in the National Gallery (No. 753), and "The Angel and Tobit" and "St Helen" in the Galleries at Oxford. Perhaps this is a picture executed in the workshop of Romanino on a design of the master by Altobello.

MORETTO

(ALESSANDRO BONVICINO, called IL MORETTO)
(BRESCIAN SCHOOL)

BORN about 1498, probably at Brescia, where the whole of his life was spent, except for occasional sojourns in other cities (e.g. Bergamo and Milan), and where he died towards the end of 1554. Pupil, perhaps, of Floriano Ferramola; influenced by the Venetian painters and Raphael (through prints and drawings). Moretto is an artist of very noble and dignified character, though no doubt open to the reproach of a certain conventionalism; the distinctive

feature of his colouring is a cool silvery tone, which in many cases has an exquisite effect.

Bibliography: Crowe and Cavalcaselle, "North Italian Painters," 1st ed. ii, 396-417; 2nd ed. iii, 285-308.

Morelli, "Italian Painters," i, 285 sq.

P. da Ponte, "L'opera del Moretto" (Brescia, 1898).

B. Berenson, "North Italian Painters," pp. 261-266.

157. PIETÀ

PLATE XXIV.

THE grey, lifeless body of Christ, round whose hips is a white cloth, is supported by the grieving Virgin, St John and St Mary Magdalen. The Virgin wears a blue robe and a black mantle; St John a green tunic and a red mantle; the Magdalen, whose fair hair falls down her shoulders, is dressed in a pink tunic and a yellow mantle. The sarcophagus of Christ is made of grey and of light yellow veined marble. The rock behind it is grey-brown. Green, grey and brown tones in the landscape distance; blue sky with clouds.

Panel, 68 in. by 38 in. (1.727 m. by 0.965 m.)

Doughty House, Octagon Room, No. 76.

Photo Anderson 18464.

FORMERLY in the collection of the Earl of Egremont.
Exhibited at the Grafton Galleries, National Loan Exhibition, 1909-10, No. 80 (reproduced in the Illustrated Catalogue).
Arundel Club Portfolio, 1904, No. 10.
B. Berenson, *North Italian Painters*, p. 265.
Crowe and Cavalcaselle, *North Italian Painters*, 2nd ed. iii, 306, n. 6.
One of the finest works of the artist, showing to perfection his noble style of design and gifts as a colourist. Several features in the composition recall Moretto's last work, the "Pieta" of 1554, until lately in the Weber collection at Hamburg and

now in the Metropolitan Museum of Art at New York; the present picture belongs, however, to a much earlier stage of Moretto's career. The figure of the Magdalen is obviously painted from the same model as the figure of the same saint in Moretto's "Christ in the House of Simon" in S. Maria Calchera at Brescia. Some connexion certainly exists between this work and a "Pieta" by an unknown sixteenth-century artist in the church of Sant'Afra at Brescia (cf. C. J. Ffoulkes, *Vincenzo Foppa*, p. 263, and "Notizie d'Inghilterra" in *L'Arte*, xiii [1910], 301), but whether the Brescia picture is the source of Moretto's design or an imitation of it is not quite easy to decide.



MORETTO

called IL MORETTO,
1498-1538

"... has an exquisite effect."

in "Italian Painters," 1st ed. ii, 396-417; 2nd ed. i, 285-308.

M. J. L. "Italian Painters," 1, 285 sq.

P. da Ponte, "L'opere d'arte di Brescia," 1868;

B. Bezzantini, "Notti bresciane," 1868, pp. 261-266.

The body of Christ, round whose hips is a white cloth, is supported by three figures: the grieving Virgin, St John and St Mary Magdalen. The Virgin wears a blue robe and a black mantle; St John a green tunic and a red cloak; the Magdalen, whose fair hair falls down her shoulders, is dressed in a red and a yellow mantle. The sarcophagus of Christ is made of grey marble and set in a grey rock. The rock behind it is grey-brown. Green, grey and blue washes are used in perspective distance; blue sky with clouds.

Width 27 m. by 0'965 m.)

Brera Room, No. 76.

The Entombment of the Dead
Christ in the House of Simon
National Gallery, N. 80 (repr.
in "Italian Painters," 1, 285 sq.).

"Italian Painters,"
pp. 265-266.

See also "Italian Painters,"

pp. 265-266.

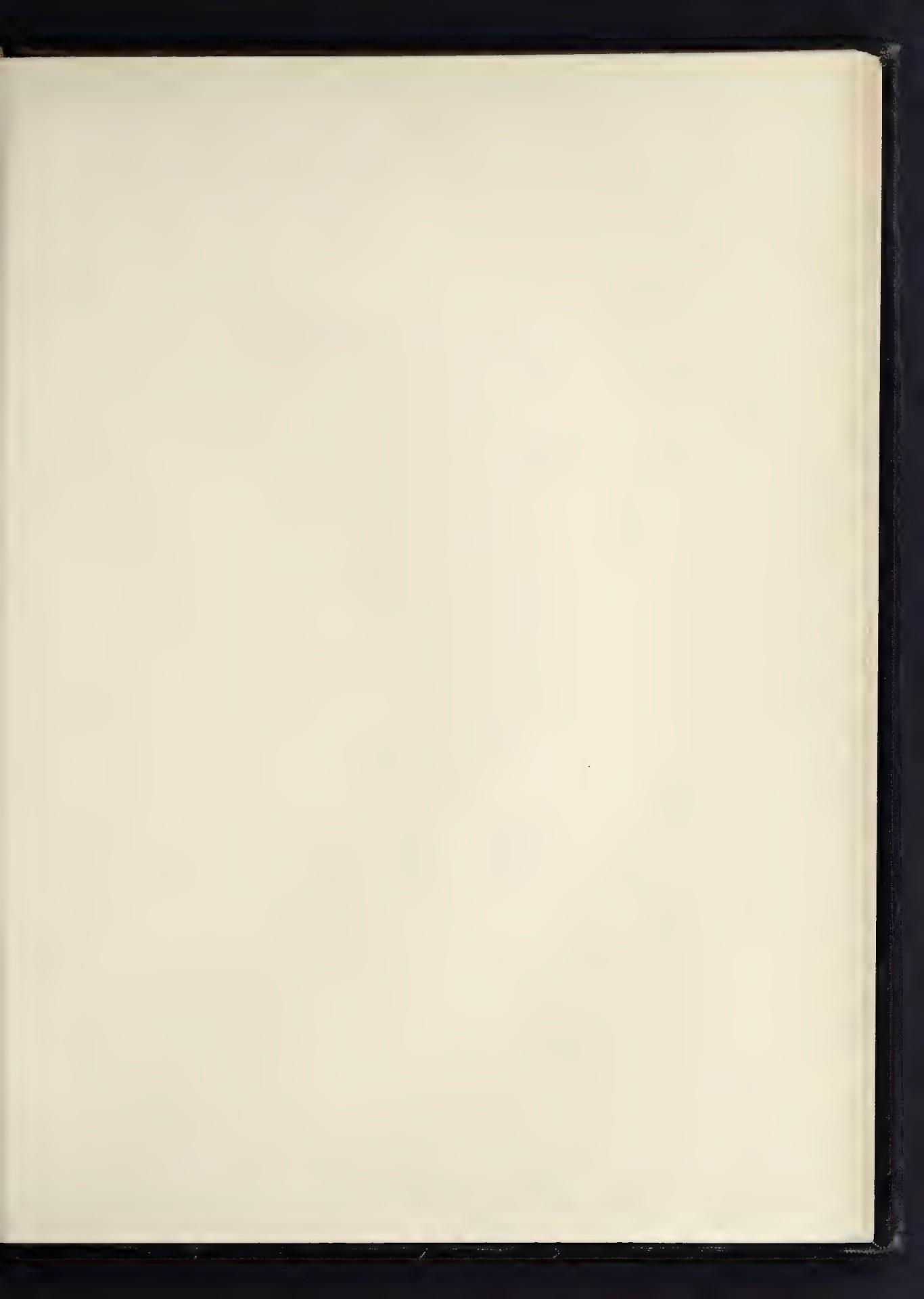
and "Italian Painters,"



Oedipus

in 157







1628

MORETTO

158. A BISHOP

FULL-LENGTH figure of a bishop, wearing a pale pink robe, a white surplice, and a mantle of gold brocade with a pale pink border and a yellow lining. He has white gloves on his hands, and holds a green-blue book in his left hand and a bishop's staff in his right. Dark background.

Panel, $12\frac{7}{8}$ in. by $6\frac{5}{8}$ in. (0.326 m. by 0.168 m.)

Doughty House, Octagon Room, No. 72.

Photo Gray 29023.

B. Berenson, *North Italian Painters*, p. 265.

Crowe and Cavalcaselle, *North Italian Painters*, 2nd ed. iii, 306, n. 6.

MORETTO

(SCHOOL OF)

159. AN ANGEL

AN Angel, in white under-dress, green and brown coat of mail, and yellow skirt, is seated on clouds, blowing a horn.

Panel, 32 in. by 17 in. (0·81 m. by 0·43 m.)
St Paul's Churchyard.

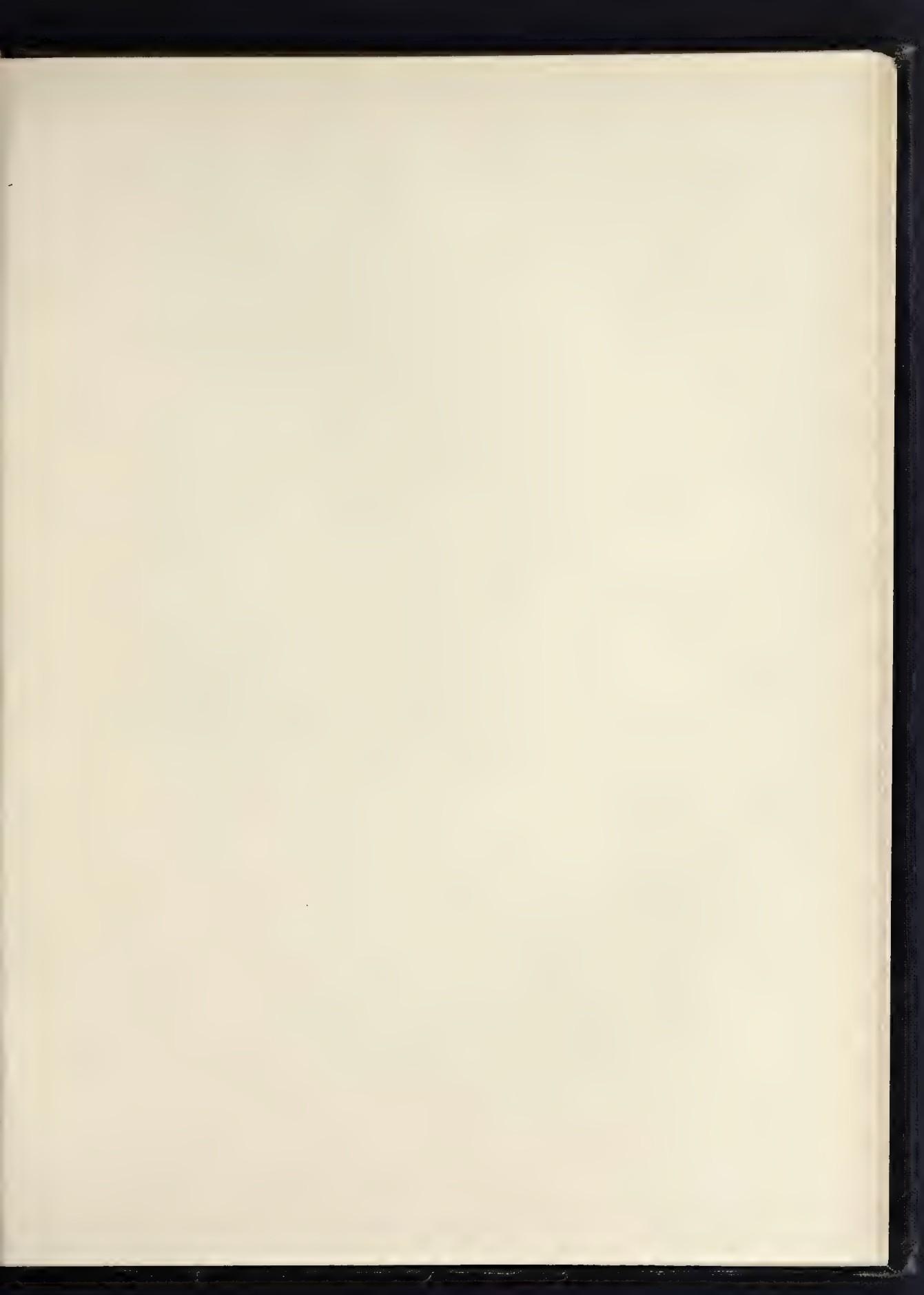
Companion picture to No. 160.

160. AN ANGEL

AN Angel, dressed as above (No. 159), is seated on clouds, playing a harp.

Panel, 32 in. by 17 in. (0·81 m. by 0·43 m.)
St Paul's Churchyard.

Companion picture to No. 159.





Ac 167.

PARIS BORDONE

(VENETIAN SCHOOL)

BAPTIZED at Treviso on July 5, 1500; died at Venice on January 19, 1571. Pupil of Titian, influenced by Giorgione. Active principally at Venice but also elsewhere in the north of Italy (Vicenza, Treviso, Crema, Belluno, Milan), and moreover in Paris and Augsburg. Bordone's works are, as a rule, distinguished by rich harmonious colouring, and in many cases he also charms by graceful design and an

agreeable lyrical feeling; but his lack of deeper inspiration is often painfully evident, and especially in his mythological and allegorical groups, he easily degenerates into tiresome elegance or a sensuous excess.

Bibliography: L. Bailo and G. Biscaro, "Della vita e delle opere di Paris Bordone" (Treviso, 1900). E. Schaeffer, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," IV 347-351.

161. PERSEUS ARMED BY MINERVA AND MERCURY

S H Kress
Foundation

PERSEUS is seen between Mercury and Minerva, the former of whom is placing a cap on his head while Minerva straps on a shield. Perseus wears armour and a red mantle; Mercury who holds the Caduceus in his left hand is clad in a blue coat and a green mantle; Minerva wears armour, a helmet, a black under-dress and a blue mantle. Brown foreground; in the distance green trees and blue mountains. Stormy blue sky.

Signed: PARIDIS
BORD

Canvas, 39 $\frac{1}{2}$ by 60 $\frac{1}{2}$ in. (0.992 m. by 1.523 m.)

Doughty House, Octagon Room, No. 90.

Photo Anderson 18401.

THIS picture has also been called "Mercury and Bellona arming Mars"; but greater probability attaches to the present title, which the painting bore when in the Solly collection and according to which it represents Minerva and Mercury arming Perseus before starting on his expedition to fight the Gorgon.

Formerly in the collection of Mr Edward Solly (No. XII) and sold at the sale of his collection (May, 8, 1847) for £39 18s.

In this collection by 1868 (J. C. Robinson, *Memoranda*, No. 19).

Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 51.

B. Berenson, *Venetian Painters*, p. 96.

L. Bailo and G. Biscaro, *Della vita e delle opere di Paris Bordone* (Treviso, 1900), p. 147 sq.

An excellent specimen of Bordone's art in which his great gifts as a colourist are splendidly evidenced.

Sir J. C. Robinson (*op. cit.*, p. 23) thinks that Perseus is a portrait of Ottavio Farnese, nephew of Pope Paul III; but the resemblance which he traces between this figure and that of Ottavio in Titian's "Paul III and his Nephews" in the Naples Gallery is, in the opinion of the present writer, quite fanciful. The head of Perseus seems indeed but a variant on a type of male beauty which occurs repeatedly in Bordone's work.

BASSANO

(SCHOOL OF)

(JACOPO DA PONTE, called IL BASSANO)

(VENETIAN SCHOOL)

(See also under 188)

BORN at Bassano, probably between 1510 and 1515, buried in that city on February 14, 1592. Pupil of his father, Francesco da Ponte the elder, and Bonifazio; influenced by Pordenone and Titian. Active principally in his native city. Bassano is one of the pioneers of genre painting through his original rustic interpretation of sacred subjects; the popularity which he achieved by it caused him to dedicate himself, with the assistance of his sons, to a regular manufacturing of pictures, a practice which has proved detrimental to his fame; this is specially so with the

countless productions of his many imitators. Such paintings as are entirely his own show, however, Bassano as an artist of high attainments. In his mature years his colours are of a wonderful richness and glow; and his broad and spirited brushwork anticipates that of El Greco, who seems, indeed, to have studied under Bassano.

Bibliography: L. Zottmann, "Zur Kunst der Bassani" (Strassburg, 1908), *passim*.

G. Gerola, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," iii, 4-7.

162. THE ADORATION OF THE SHEPHERDS

IN the foreground to the left, the Virgin in red robe, blue mantle and white head-cloth, is kneeling on the ground, raising the veil from the Infant Christ, who lies in a basket. To the right are seen three shepherds, one, in green, raising his hat, another, in white, purple and blue, holding a staff on his shoulder, a third, in white, and green-blue kneeling on the ground, with a red cloth spread under him, and bringing the sheep as an offering to the Infant Christ. The ox and the ass are also seen near the child. St Joseph, in purple tunic and yellow mantle, is seated on the left. The scene is laid in a ruined building; a boy in red is peeping forth by a pillar to the left, another in the foreground to the right, clad in green and white, is blowing on a torch. Landscape background; effect of early dawn.

Canvas, 45 $\frac{3}{4}$ in. by 65 $\frac{3}{4}$ in. (1.16 m. by 1.667 m.)

Doughty House, Long Gallery, No. 8.

Purchased in 1872 through Sir J. C. Robinson.

A favourite composition in the studio of Bassano, and repeated with variations many times.

POLIDORO DA LANCIANO

(Also called POLIDORO VENEZIANO)

(VENETIAN SCHOOL)

BORN at Lanciano in the Abruzzi, in 1515 or 1514; died at Venice on July 21, 1565. Active in Venice where he was settled by 1536; pupil of Titian. No paintings can be ascribed to Polidoro on the evidence of signatures or other contemporary records. According to Ridolfi he painted mostly pictures of the Madonna and Saints for private houses and a great number of such compositions are at present attributed to Polidoro, but his artistic personality is still very shadowy and further research is required to estab-

lish his real position among Venetian painters.

Bibliography: Ridolfi, "Le Maraviglie dell' arte" (Venice, 1648), i, 205 sq.

B. Berenson, "The Venetian Painters," pp. 121-124.

G. Ludwig, "Bonifazio di Pitati da Verona, eine archivale Untersuchung," in the Berlin "Jahrbuch," xxii (1901), 196-198, xxiii (1902) 65 sq.

G. Gronau, "Über die Herkunft des Malers Polidoro Veneziano" in "Repertorium für Kunsthistorie," xxxiii (Berlin, 1910), 545 sq.

163. MADONNA AND CHILD WITH SS. CATHERINE, JOSEPH AND THE BOY JOHN BAPTIST

THE Virgin in deep red robe, a dark blue mantle lined with yellow and a transparent veil holds with both hands the Infant Christ, who is seated in her lap swathed in a white cloth. He turns to the little St John, who, wearing a grey coat, is bringing a lamb to the Infant Christ. St Joseph in dark green tunic and yellow mantle places his left hand on the shoulder of St John. To the left stands St Catherine of Alexandria, wearing a dark green robe showing narrow lace at the throat, a transparent veil and an orange mantle. Behind the Virgin a screen of dark foliage; further back, dark blue mountains standing out against the golden evening sky.

Canvas, 23½ in. by 30¾ in. (0·595 m. by 0·77 m.)

Doughty House, Long Gallery, No. 26.

Photo Gray 28993.

(Illustrated together with No. 147). 974. 1.17/

The composition is in part based on Titian's "Holy Family" in the Louvre (No. 1580).

TINTORETTO

(JACOPO ROBUSTI, called IL TINTORETTO, from the profession
of his father who was a dyer [*tintore*])

(VENETIAN SCHOOL)

BORN at Venice in September, 1515; died in that city on May 31, 1594. Said to have studied only a few days under Titian, who then for fear of his rising talent turned Tintoretto out of his studio; strongly influenced by Michelangelo. According to Ridolfi he defined the aim of his art as follows: "Il disegno di Michel Angelo, e' l colorito di Titiano." Active in Venice. Bibliography: Vasari, vi, 587-594. Ridolfi, "Le Maraviglie dell' arte," (Venice, 1648), ii, 3-68. B. Berenson, "Venetian Painters," pp. 135-40. H. Thode, "Tintoretto" (Bielefeld and Leipzig, 1901). E. March Phillipps, "Tintoretto" (London, 1911).

164. PORTRAIT OF A VENETIAN SENATOR

HALF-LENGTH of an old man with white beard and nearly bald, turned three-quarters to the left. He wears a rich purple red velvet cloak lined with ermine and is pointing out of the picture with his right hand. Dark background.

Canvas, 31 $\frac{3}{4}$ in. by 23 $\frac{5}{8}$ in. (0.804 m. by 0.60 m.)

Doughty House, Octagon Room, No. 78.

Photo Anderson 18516.

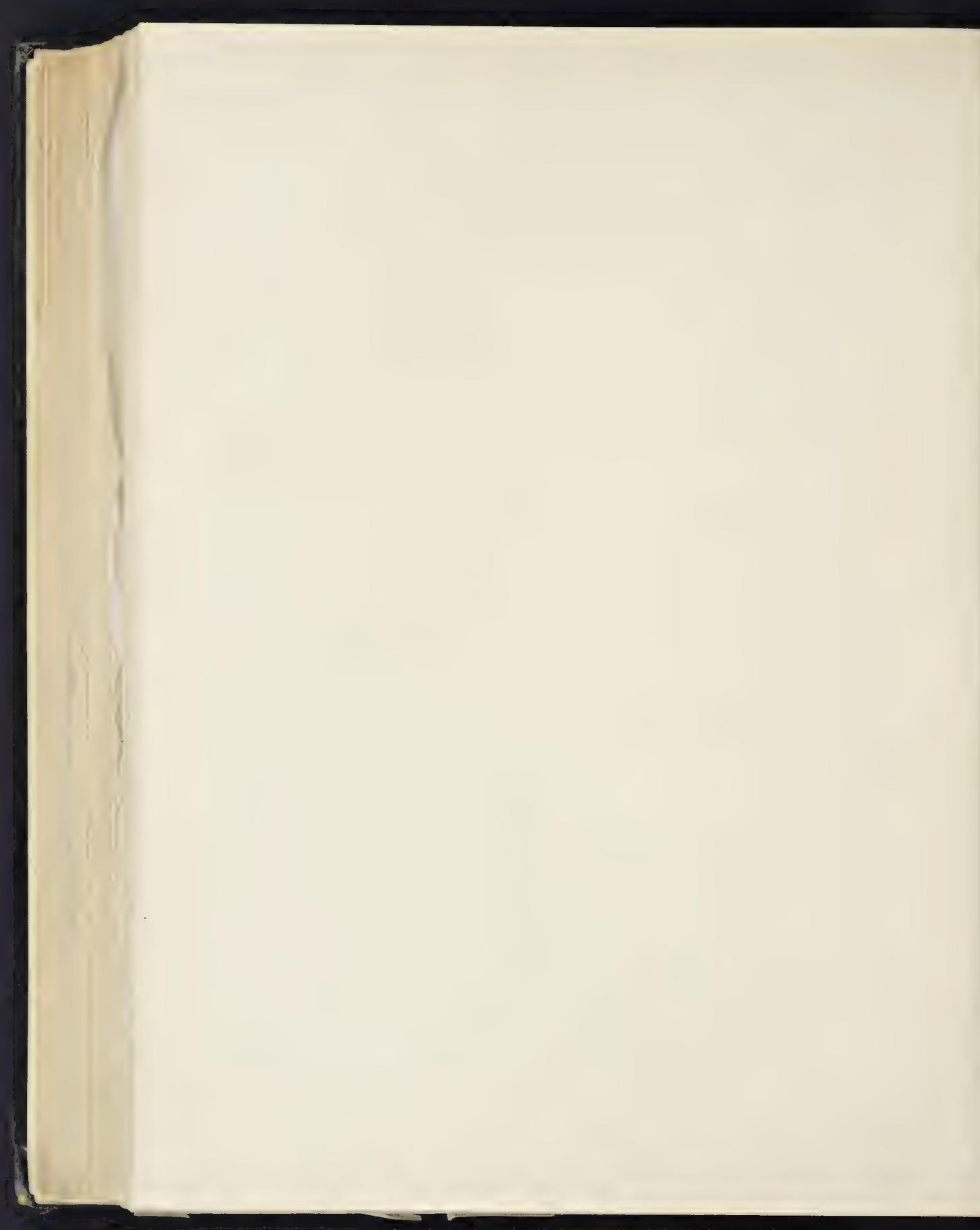
Exhibited at the New Gallery, Venetian Exhibition, 1894-5, No. 126.

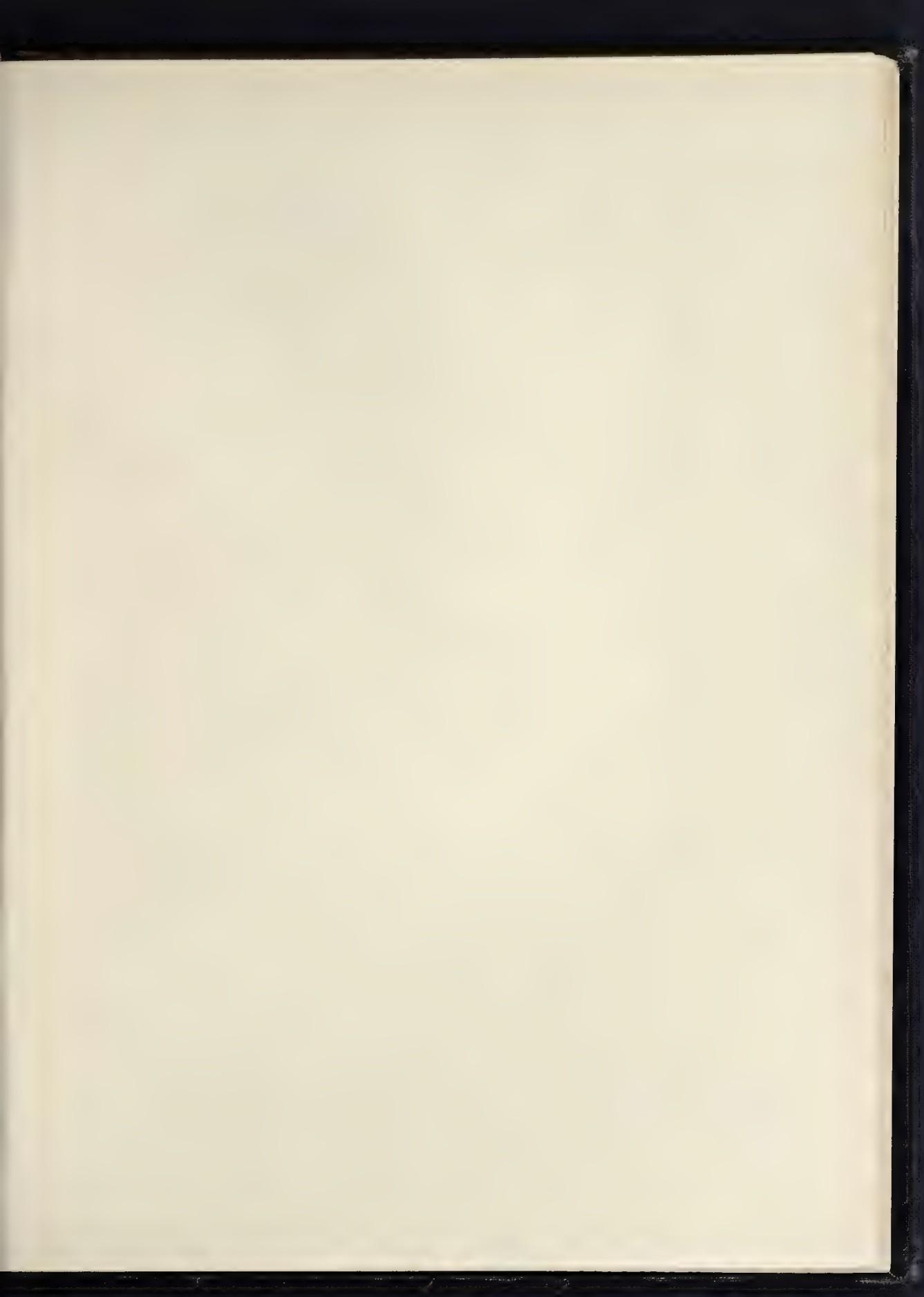
B. Berenson, *op. cit.*, p. 137.

H. F. Cook, in *Les Arts*, August, 1905, p. 6.



Oct. 10/7.







4. 111



4. 112

TINTORETTO

(SCHOOL OF)

165. ST JOHN THE BAPTIST

THE Saint who wears a dark red coat lined with fur and a green mantle, is standing in a meadow holding a cross in his left hand. By him to the right lies the lamb, painted in yellow green tones. The ground is brown and green with yellow green plants in the foreground. In the middle distance to the right a group of green trees; in the background to the left blue mountains. Green blue sky with clouds over which an orange glow is spread. The flesh-tones are purple with yellow high lights.

Canvas, 43½ in. by 20¾ in. (1·104 m. by 0·526 m.)

Doughty House, Octagon Room, No. 50.

Photo Gray 29008.

Although accepted by Mr Berenson (*op. cit.*, nique, is by Tintoretto himself and not rather by p. 137), the present writer is not quite satisfied that this picture, for all its brilliancy of tech-

166. SUSANNAH

THE naked Susannah is seated on the edge of a bathing tank, which is surrounded by a rose hedge, on which her garments are hung. Beside her are a vase and a mirror. One of the elders dressed in pink is peeping from behind a tree to the left.

Canvas, 16 in. by 17½ in. (0·406 m. by 0·444 m.)

Doughty House, Octagon Room, No. 95.

Photo Gray 29017.

(More probably an improvisation by Andrea Schiavone.—H.C.)

Canvas 16 in.
Nov 1911 (54)
6 ft in

TINTORETTO

(SCHOOL OF)

167. PORTRAIT OF A VENETIAN SENATOR

Cook sale, Sotheby

5 June 1958 (33)

New Gallery

BUST of an aged man, turned to left, in crimson cloak.

Dark background.

Canvas, $22\frac{3}{4}$ in. by $18\frac{1}{2}$ in. (0.577 m. by 0.463 m.)

Doughty House, Octagon Room, No. 52.

(This does not seem to be of pure Venetian origin, but may emanate from Maganza or some other painter from Vicenza.—H.C.)

168. THE RESURRECTION

Morris L. Kaplan,
The cargo : sale,
London, 1958

THE figure of Christ, relieved against an orange halo, is seen floating upwards in the air, the tomb below. He holds in his left hand a large white flag; round his hips is a flowing red drapery. Around are five angels dressed in green, blue and orange. In the foreground to the right, a soldier asleep, wrapped in an ample red mantle; to the left of him another soldier, in green, hides his face in terror; and a third, in pink, flies in terror. Further back, to the left, the Magdalen, in a blue cloak, is seen approaching. The sky is coloured by the rising sun.

Copper, 17 in. by $13\frac{1}{8}$ in. (0.43 m. by 0.333 m.)

Doughty House, Octagon Room, No. 57.

Photo Gray 29006.

IN this collection by 1868 (J. C. Robinson, *Memoranda*, No. 20, where it is stated that the picture "was last in the possession of Mr Garle, a well-known amateur, especially of etchings by Rembrandt and the Dutch masters, and whose collection also contained a few excellent cabinet pictures and ancient drawings"). Exhibited at Burlington House, Old Masters, 1873, No. 186.

Exhibited at the New Gallery, Venetian Exhibition, 1894-5, No. 121.

It has been claimed that this painting is a sketch for Tintoretto's picture of the same subject in the Scuola di San Rocco at Venice; yet it is more likely to be a sketchy copy of it with some variations.

It has even been proposed that El Greco has produced this free copy of Tintoretto's original.





III. 111



III. 111

ANDREA SCHIAVONE

(ANDREA MELDOLLA, called ANDREA SCHIAVONE)

(VENETIAN SCHOOL)

BORN at Zara; died at Venice on December 1, 1561 (consequently Ridolfi is wrong either in stating that he was born in 1522, or that he died aged about 60). Influenced by Giorgione, Titian and Parmigianino. Active in Venice. Andrea's fame rests on his mythological compositions (mostly executed for the adornment of cassoni) which, while confirming the report that he never was properly trained

in drawing, display a charming poetical fancy, and a spirited handling in which he achieves rich effects of colour.
Bibliography: Ridolfi, "Le meraviglie dell' arte" (Venice, 1648), i, 227-242.
B. Berenson, "Venetian Painters," pp. 130-132.
G. Ludwig and P. Molmenti, "Vittore Carpaccio" (Milan, 1906), p. 159, n. 1.

169. THE STORY OF LARA

THE scene is laid in a romantic mountainous and wooded landscape; in the background to the right, view of the sea. In the centre of the composition, Jupiter, in pink tunic and blue mantle, and Juturna, draped in blue, are seated by a rock, across which a red drapery is stretched. Juturna places her hand in a basin presented to her by the kneeling Lara, dressed in pink. To the right, Mercury, in pink, is taking Lara to Hades.

Canvas, 9 $\frac{1}{4}$ in. by 45 $\frac{1}{4}$ in. (0.235 m. by 1.147 m.)

Esher.

Photo Gray 29587.

LARA, the daughter of Almon, was a nymph, who betrayed to Juno that Jupiter loved Juturna, the sister of Lara. Jupiter punished Lara by depriving her of her tongue, and by condemning her to be taken to the infernal regions by Mercury, who on the way thither fell in love with her. (*Cf.* Ovid, *Fast.* ii, 599-616). Belonged by 1877 to Mr William Graham, who lent this picture in that year to the Exhibition

of Old Masters, at Burlington House (No. 194). Bought for £115 10s. by Sir James Knowles at the Graham sale (April 10, 1886, No. 460); and by Mr Herbert Cook for £89 5s. at the Knowles sale (May 29, 1908, No. 441). Exhibited at Burlington House, Old Masters, 1895, No. 104. Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1903, No. 45. B. Berenson, *op. cit.*, p. 131.

ANDREA SCHIAVONE

170. ATALANTA'S RACE

ATALANTA in white under-dress and deep red over-dress is seen bending down to pick up the two apples which Hippomenes has dropped on the ground. In front of her Hippomenes is running up to a group of men on the extreme right. To the left in front of a clump of trees a group of people, in pink, yellow and white dresses, are watching the race. Background of hilly landscape in green and blue. Blue-green sky with clouds.

Canvas, 7 $\frac{3}{4}$ in. by 17 $\frac{3}{8}$ in. (0.197 m. by 0.44 m.)

Doughty House, Octagon Room, No. 80.

Photo Gray 29021.

Formerly attributed to Titian.

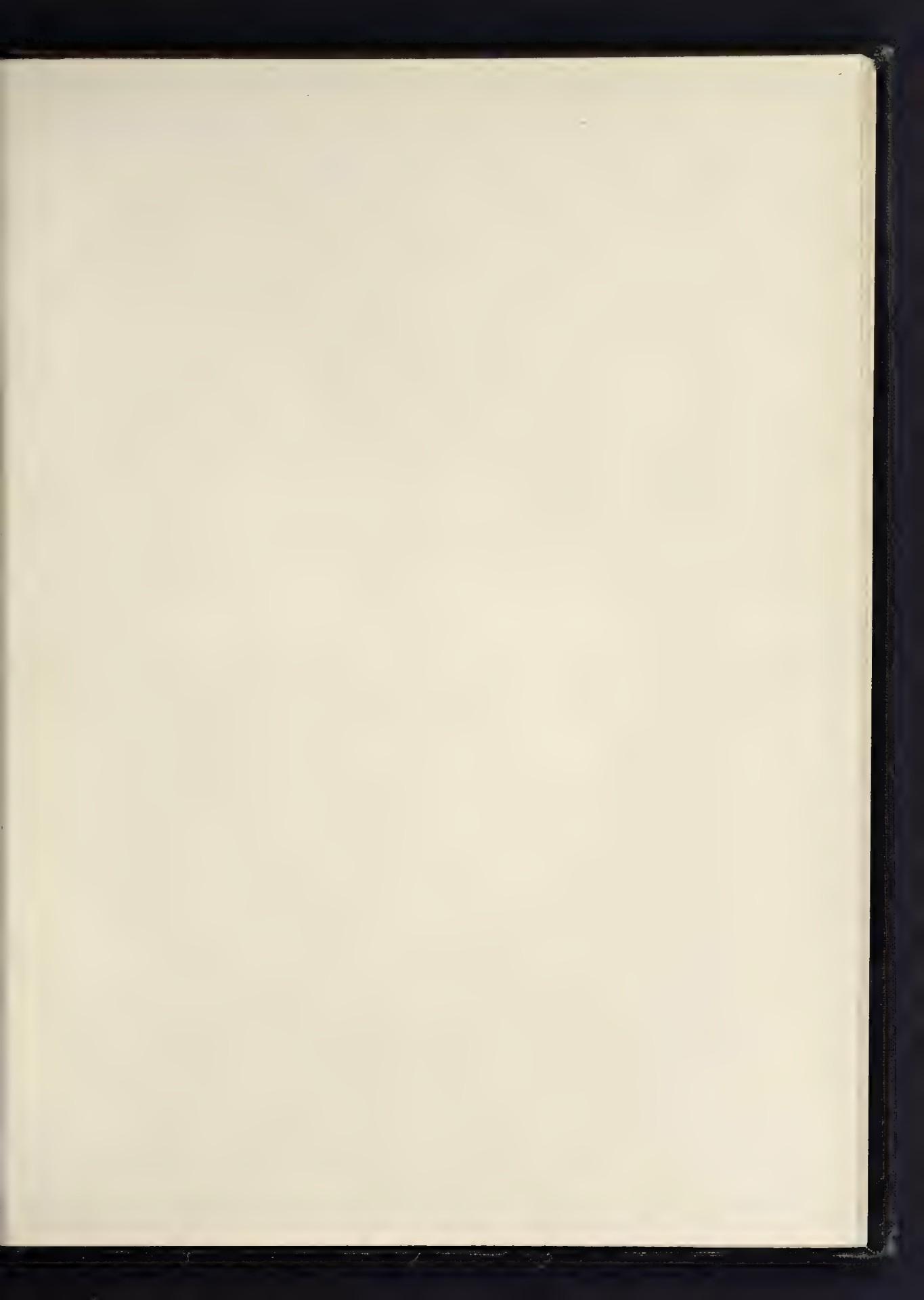
171. THE RICH MAN'S FEAST

THE scene takes place in a marble hall where, under a green canopy, the rich man and four guests (two men and two women) are seated round the table on which a feast is laid. Two attendants are bringing round food; a third is seen to the left talking to Lazarus, who stands playing on the pipes. One of the women is pointing out Lazarus to the rich man, who makes a gesture of refusal. In the foreground a black dog.

Panel, 9 $\frac{1}{2}$ in. by 23 $\frac{3}{8}$ in. (0.24 m. by 0.60 m.)

Doughty House, Octagon Room, No. 75.

According to a label at the back of the picture it is "from the collection of D. S. Ker, Esq., M.P. Winter Exhibition, 1903, No. 48. 1848."





MORONI

(COPY AFTER)

(GIOVANNI BATTISTA MORONI)

(SCHOOL OF BERGAMO)

BORN at Bondio near Albino in the province of Bergamo about 1525; died at Bergamo on February 5, 1578. Pupil of Moretto; active at Bergamo. Highly celebrated for his portraits, which indeed are admirable pieces of painting and very lifelike renderings of the sitters, though as a rule showing little imaginative power of a higher order.

Bibliography: F. M. Tassi, "Vite de' pittori, scultori e architetti bergamaschi" (Bergamo, 1793) i, 162-172.

Morelli, "Italian Painters," 305 sq.; ii, 62-67.

B. Berenson, "North Italian Painters," pp. 269-274.

172. PORTRAIT OF A BOY

FULL-LENGTH portrait of a boy, wearing a black dress with white lace collar and cuffs; he leans his right arm against the base (of white marble inlaid with red marble) of a white marble column. In his right hand he has a pair of gloves. By him a white and yellow dog is lying on the ground. Greyish green background.

Canvas, $55\frac{7}{8}$ in. by $30\frac{1}{2}$ in. (1·416 m. by 0·773 m.)

Doughty House, Octagon Room, No. 94.

Photo Gray 29034.

ONCE tentatively ascribed to Sofonisba Anguisciola (see B. Berenson, *op. cit.*, p. 163), or Bernardino Campi.

The original of this picture by Moroni is in the collection of Mr Stillmann in Paris (or ?America) and a smaller copy on copper belongs to Mr Albert Hartshorne in London. Another

old copy was lately in the hands of Mr A. L. Nicholson of the Safe Deposit, Regent Street, London.

The name Victor Amadeus of Savoy attached to this portrait has no justification other than a mistaken desire to create a fictitious interest in the young nobleman.

ANGUISCIOLA

(SOFONISBA ANGUISCIOLA)

(CREMONESE SCHOOL)

THE eldest of six sisters who all practised painting; born at Cremona in 1527-8, still living at Palermo in 1623; the date on her tombstone is 1632, but probably refers to the year in which the tombstone was erected. Twice married, first to Don Fabrizio di Moncada of Palermo, and after his death to Orazio Lomellini of Genoa. Active at Cremona, at the Court of Spain, Palermo and Genoa. Pupil of Bernardino Campi and Bernardino Gatti; influenced by the Venetians (especially Moroni) and during her stay in Spain by the painters of that country. Widely celebrated among her contemporaries, who admired not only her talent as a painter, but also her musical gifts and her cultured and charming personality in general; but although her works (chiefly portraits) at times have a certain gracefulness and charm, she cannot really claim any high rank as an artist.

Bibliography: J. Meyer, "Allgemeines Künstler-Lexikon," ii (Leipzig, 1878), 64-67.
Morelli, "Italian Painters," i, 197-200.

R. Fournier-Sarlovèze, "Amateurs du XVI^e siècle—Sofonisba Anguissola et ses soeurs," in "La Revue de l'art ancien et moderne," v (Paris, 1899), 313-324, 379-392.

Idem, "Van Dyck et Anguissola," ibid. vi (1899), 316-320.

Posse, in Thieme & Becker, "Allgemeines Lexikon der bildenden Künstler," i, 523-525.

B. Berenson, "North Italian Painters," pp. 162-163.

G. Frizzoni, "La pietra tombale della celebre pittrice Sofonisba Anguissola," in "Rassegna bibliografica dell' arte italiana," xii (Ascoli Piceno, 1909), 53-55.

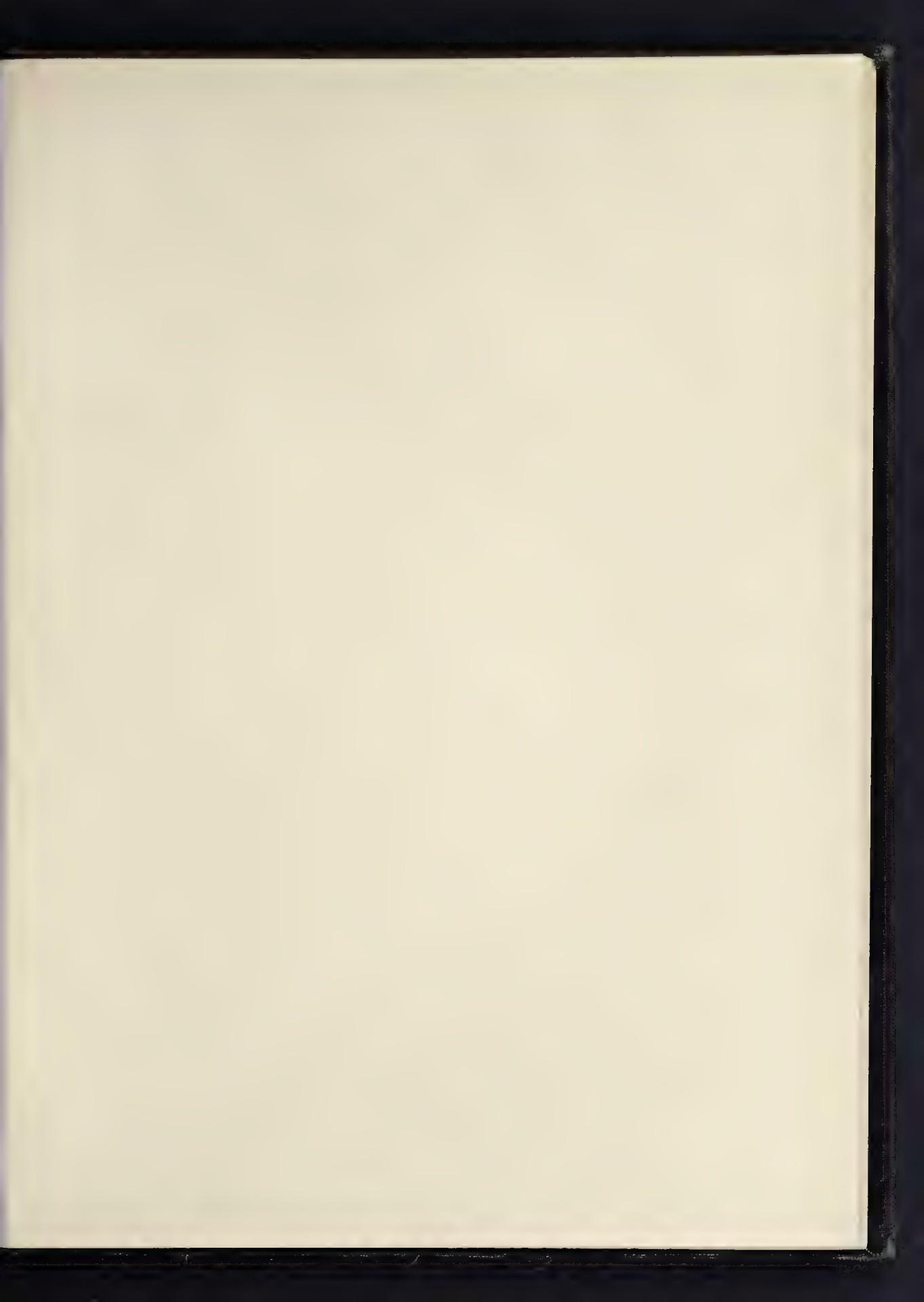
173. A YOUNG MONK

A YOUNG monk in a yellowish white habit, stands with clasped hands by a grey marble pedestal, on which there is a skull. Dark background.

Canvas, 39½ in. by 27½ in. (1.002 m. by 0.691 m.)
Doughty House, Octagon Room, No. 86.
Photo Anderson 18396.

PURCHASED in Spain as a work of Zurbaran, but the attribution to Sofonisba is warranted by the drawing of the hands, the modelling, etc. This picture was probably painted about 1561, when Sofonisba was active at the Court of Philip II.

R. Fournier-Sarlovèze, *loc. cit.*, p. 320, quoting Mr Herbert Cook, who was the first to propose that this picture was the work of Sofonisba.
B. Berenson, *op. cit.*, p. 163.





46 674

PAUL VERONESE

(SCHOOL OF)

(PAOLO CALIARI, called PAOLO VERONESE)

(VERONESE-VENETIAN SCHOOL)

BORN at Verona, probably in 1528; died at Venice on April 15, 1588. Pupil of Antonio Badile; influenced by Cavazzola, Brusasorzi, Titian and Tintoretto. Active at Verona, elsewhere in the Venetian mainland and principally at Venice, where he was settled by 1554. Bibliography: Vasari, vi, 369-374 and *passim*. Ridolfi, "Le Maraviglie dell'arte" (Venice, 1648), i, 283-338.

- F. H. Meissner, "Paolo Veronese" (Bielefeld and Leipzig, 1897).
B. Berenson, "Venetian Painters," pp. 146-148.
P. Caliari, "Paolo Veronese" (Rome, 1909).
D. Freiherr von Hadeln, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," v, 392-397.

174. ALLEGORY

A YOUNG man in black is seen sitting on a chair in an open marble hall. He supports with his left hand a large book which rests against a balustrade. Behind him to the left stands a female figure in white robe holding a crown in her right hand and a palm branch (?) in her left. Further to the left another female figure, in a deep red robe with a sash of a lighter shade and a blue mantle, seems to indicate to the man a Viola da Gamba held by a Cupid. Two other Cupids are seen near this group. To the right a half-naked female figure, draped in a pale pink mantle shot with blue, points to the principal group with her right hand while resting her left on a Cupid standing near her. Further back are to be seen a groom in yellow holding a horse, two dogs and another man in yellow. Architectural background to right. Blue sky.

Canvas, relined, $52\frac{1}{4}$ in. by $79\frac{5}{8}$ in. (1.324 m. by 2.02 m.)

Doughty House, Museum, Lower Octagon Room.

Photo Gray 29032.

THE whole is perhaps an allegory of the various pursuits of man: learning, ruling, music, love, hunting, etc.

Too little is known at present of the individualities composing the workshop of Paul Veronese to make one feel justified in suggesting a definite attribution for most works of that master's school. It may, however, be pointed out that the

present picture offers analogies in style with the "Christ before Pilate" in the Venice Academy (No. 253), ascribed, on no satisfactory evidence, to Benedetto Caliari (the brother of Paul Veronese) and with the "Adulteress before Christ" in the Vienna Gallery (No. 406) ascribed to the workshop of Paul Veronese.

PAUL VERONESE

(SCHOOL OF)

175. VENUS AND ADONIS

ADONIS seated on a rock and screened by a leafy background is holding in his arms Venus, lightly draped in a white mantle. Adonis wears a white shirt and red tunic, a white scarf with green stripes, and yellow sandals. To the left are seen Cupid and one of Adonis's dogs; to the right another dog. Background of blue sky.

Canvas, 92 in. by 69 $\frac{3}{4}$ in. (2·332 m. by 1·768 m.)
Doughty House, Museum, Billiard Room.
Photo Gray 29028.

THE inscription :
PAVLO CALIARO VERÖES
F.
which figures on the rock to the right
has every appearance of being a later addition.

In size, subject, and general style, this picture would seem akin to those formerly in the Orleans Gallery, painted by Paul Veronese, but the present subject is not actually recorded in the list as given by Buchanan and Waagen.

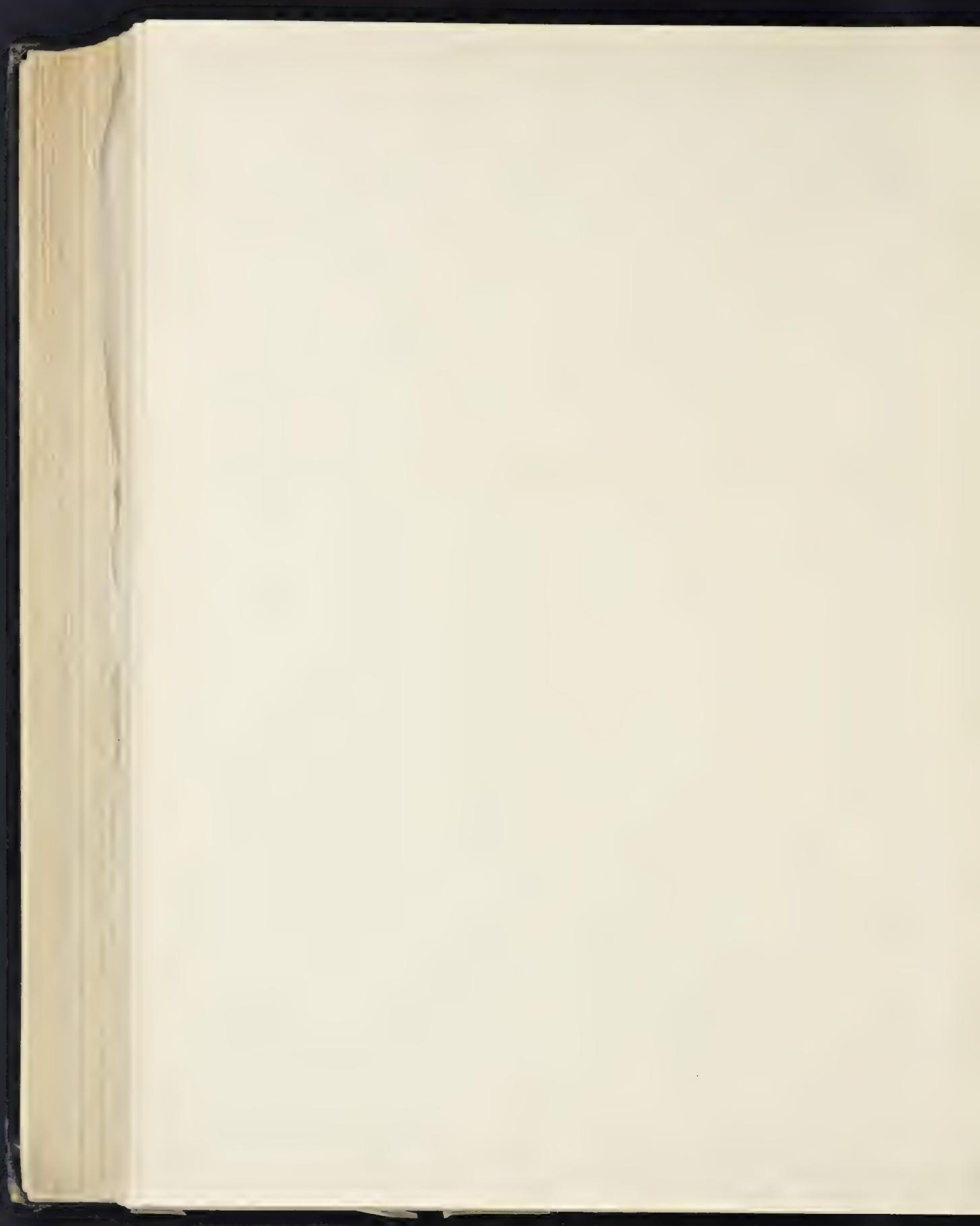
176. ASTRONOMY

AFEMALE Figure representing Astronomy is seated in profile on a low couch over which a red cloth is spread. She wears a white transparent under-dress, a yellow over-dress with a deep purple petticoat and a green cloth on her head. She is holding in her left hand an armillary sphere and in her right a white cloth. To the right are seen an open book and two globes. To the left a clump of trees. Further back blue mountains relieved against a luminous sky.

Canvas, oval, 24 $\frac{1}{2}$ in. by 30 in. (0·612 m. by 0·76 m.)
Doughty House, Staircase.



PL. 775



PAUL VERONESE

(COPY AFTER)

177. "BETWEEN VICE AND VIRTUE"

*Canvas, 88 in. by 66½ in. (2·23 m. by 1·686 m.)
Doughty House, Upper Staircase.*

IN the centre of the composition a young man in white silk dress is seen turning his back to a woman, the personification of Vice, and throwing himself into the arms of another, the personification of Virtue. The former is seated on a sphinx, in the foreground to the left, and wears a blue bodice, richly adorned with gold and jewels, and yellow skirt; in her hair is a wreath of white roses. She holds a pack of cards in her left hand and on her right, which is outstretched, claws can be seen. Virtue, crowned with laurel, is dressed in a dull green robe and mantle and has a striped scarf thrown over her shoulders. The scene is on the brink of a precipice; to the right a group of trees, to the left a ruined building, on the architrave is inscribed:-

"Honor et Virtus post mortem florent."

Clouded blue sky.

Canvas, 88 in. by 66½ in. (2·23 m. by 1·686 m.)
Doughty House, Upper Staircase.

PURCHASED for £750 from Sir J. C. Robinson in 1876.
An old school copy of the picture by Paul Veronese formerly in the Orleans collection and until lately in that of Lord Francis Hope at Deepdene, but now sold to America.
Other copies exist in England, one was sold at Christie's in 1910.

PAUL VERONESE

(FREE COPY AFTER)

178. THE INSTITUTION OF THE ROSARY

THE Virgin, seated on clouds, is seen in the upper part of the picture, relieved against a pink and yellow glory. She is dressed in blue and rose-purple, and holds in her lap the Infant Christ, to whom two angels are bringing roses, and who has just dropped one in the apron of St Dominic, who is standing on a flight of steps distributing the roses among a numerous congregation including a Pope and a Doge. Behind the Saint is seen an angel, who is also distributing roses from a basket. At either end of the picture six lofty pillars, behind which is a curved trellis-work of climbing roses.

*Canvas, 24½ in. by 26½ in. (0·621 m. by 0·672 m.)
Doughty House, Long Gallery, No. 27.*

IN this collection by 1868 (J. C. Robinson, *Memoranda* No. 21: "Acquired from the late Mr Farrer, but originally brought from Venice by the late Mr R. Cooke, R.A., as a work of Paolo Veronese"). Exhibited at Leeds, National Exhibition of Works of Art, 1868, No. 48.
This is a paraphrase on the large picture, executed

in the workshop of Paul Veronese in 1573 for the church of S. Pietro Martire at Murano, and now in the Venice Academy (No. 207). Sir J. C. Robinson (*loc. cit.*) thought that the present picture was executed by Carlo Caliari, the son of Paul Veronese, but there is no convincing reason for such an attribution.

179. JUDITH AND HOLOFERNES

JUDITH, dressed in orange, is standing at the entrance of Holofernes's tent, holding the head of the general, whose decapitated body is lying on a bed to the left. By Judith stands her old Moorish nurse in pink draped robe and striped underskirt, opening a bag to receive the head.

*Panel, 15½ in. by 14⅓ in. (0·394 m. by 0·359 m.)
Doughty House, Octagon Room, No. 68.
Photo Gray 29020.*

PURCHASED in 1875 from Sir J. C. Robinson. More probably a copy after, than a study for the picture attributed to Paul Veronese, in the Galleria Brignole-Sale Deferrari, at Genoa.

VENETIAN SCHOOL

c. 1550.

180. PORTRAIT OF A LADY

HALF-LENGTH of a young fair-haired lady, her body facing, her head slightly turned to the left. She wears a multi-coloured turban embroidered with gold and a rich blue and gold dress with green and white sleeves; round her neck is a pearl necklace with a pendant, which she touches with her right hand. Dark background.

Canvas, 31 $\frac{1}{4}$ in. by 24 $\frac{3}{8}$ in. (0·793 m. by 0·618 m.)
Doughty House, Staircase.

181. THE TRIUMPH OF RELIGION

GOD the Father, holding the sceptre and globe, and Christ holding the Cross, are seated on a triumphal car, drawn by the symbols of the evangelists. Two angels kneel on the car in adoration. The Virgin, numerous Saints (among them John the Baptist, Paul, Peter, Lawrence, Jerome and Sebastian), Popes, Warriors, Kings, Queens, Poets, and other figures follow in a long procession.

Canvas, in two sections; 38 $\frac{1}{2}$ in. by 173 in. (0·975 m. by 4·385 m.), and
38 $\frac{1}{2}$ in. by 148 in. (0·975 m. by 3·75 m.)
Doughty House, Museum, Lower Octagon Room.

THIS and the following two decorative friezes (the subjects of which are derived from Petrarch's "Trionfi") are by some clever Venetian artist about 1550, whose style resembles that of Andrea Schiavone, though perhaps not sufficiently to warrant a definite attribution to him.

VENETIAN SCHOOL

c. 1550.

182. THE TRIUMPH OF CHASTITY

CHASTITY, represented as a young woman in white robe and mantle embroidered with gold, is seated on a triumphal car drawn by two unicorns. She holds in her raised left hand a palm-branch, and in her right a shield with a column painted on it. The captive Cupid kneels on the car, in front of which walks a man carrying a flag, on which a weasel, the emblem of chastity, is painted. The car is followed by some figures chiefly young women, and preceded by a long procession, poets and others.

*Canvas, 38½ in. by 245¾ in. (0·975 m. by 6·228 m.)
Doughty House, Museum, Billiard Room.*

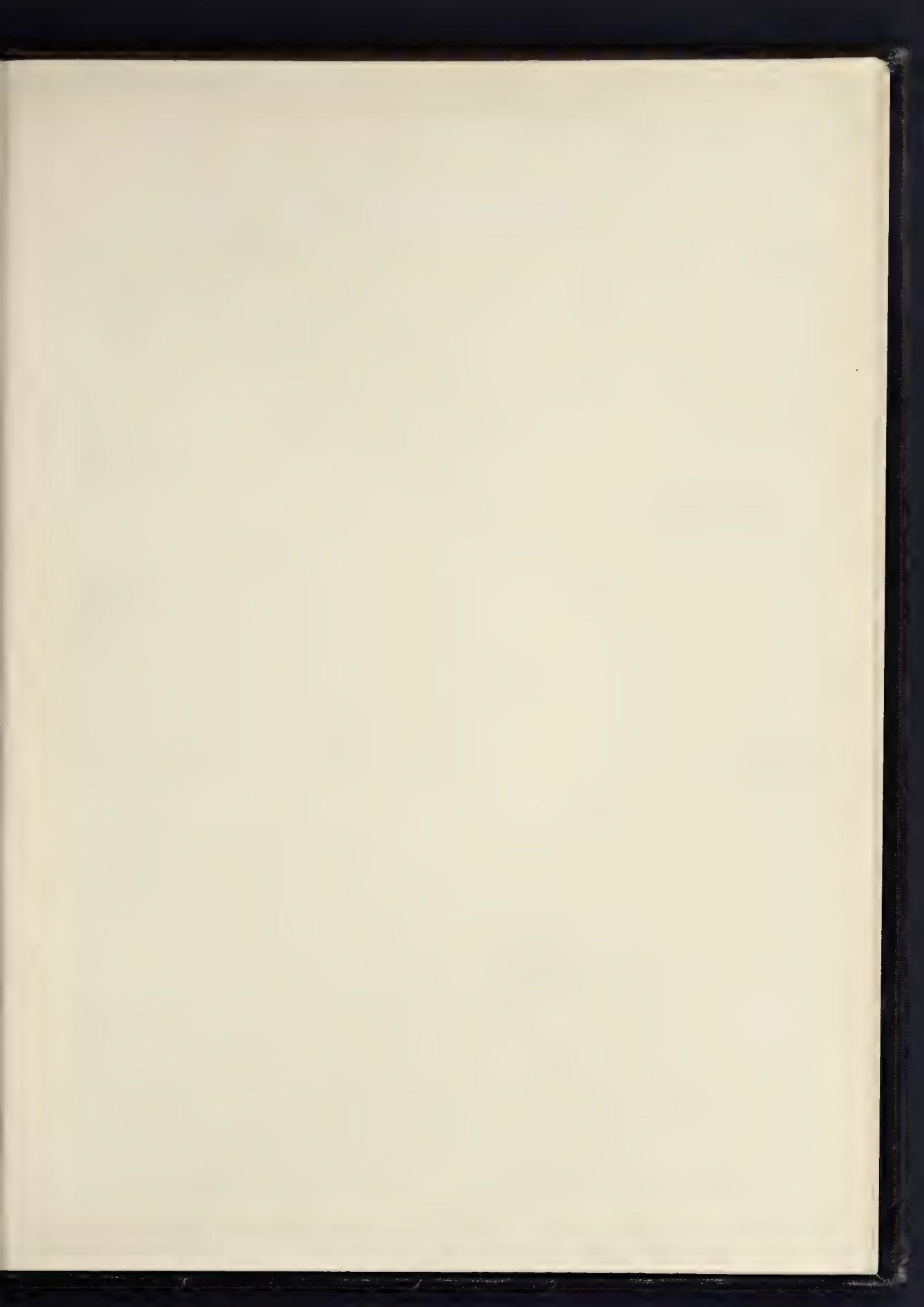
See the comments on No. 181.

183. THE TRIUMPH OF FAME

FAME, represented as a youth in a white tunic and with large pink wings, is seated on a triumphal car, drawn by two elephants. He is blowing a trumpet which he holds with his right hand, and has another trumpet in his left. Warriors, kings, patriarchs, and other figures are following the car in a long procession; among them David, Moses and Abraham are recognizable. Background of blue sky.

*Canvas, 38½ in. by 231 in. (0·975 m. by 5·855 m.)
Doughty House, Museum, Billiard Room.*

See the comments on No. 181.





John J. N.Y.

SCHOOL OF VERONA

C. 1550.

184. PORTRAIT OF A MAN AND ANOTHER PERSON PRESUMABLY HIS SECRETARY

A old man with white hair and beard is seen sitting in a chair covered with red velvet. He is clad in a dark dress with white showing at the neck and wrists, and holds a book in his left hand. The other man with auburn hair and beard is seen standing to the right leaning towards the seated man; he wears a dark-blue dress. In the right-hand corner a table covered with a green cloth, upon which is a large white book. In the background a dark-green curtain.

Canvas, 49 $\frac{3}{4}$ in. by 39 $\frac{1}{2}$ in. (1.26 m. by 1.002 m.)

Doughty House, Octagon Room, No. 51.

Photo Anderson 18510.

THIS vigorous and interesting picture has been ascribed by Mr Berenson (*North Italian Painters*, p. 215) to Paolo Farinati (1524-1606), but in the opinion of the present writer, the style of

colouring is more akin to that of Domenico Brusasorzi (1516-1567). It originally bore the name of Moretto, and various other suggestions have been made, none of which are quite conclusive.

184. Portrait of a man and another person presumably his secretary

Canvas, 49 $\frac{3}{4}$ in. by 39 $\frac{1}{2}$ in.
25 June 1958 (3)

184. Portrait of a man and another person presumably his secretary

SCHOOL OF CREMONA

c. 1550.

185. THE HOLY FAMILY

Cremona School.
25 June 1958 (10)

THE Virgin in red robe and green-blue mantle is seated on the ground supporting with both hands the Infant Christ, who stands by her on the ground on a corner of her mantle. To the left St Joseph is seated on the ground clad in an olive green tunic and a blue mantle lined with orange, resting his head on his hand. To the right the little St John in a yellow tunic. Landscape background with buildings. Green-blue sky.

Panel, 19 $\frac{1}{2}$ in. by 23 $\frac{1}{8}$ in. (0.492 m. by 0.586 m.)
Esher.

PRESENTED to Mr Herbert Cook by Sir J. C. Robinson in 1896.
The style of this picture seems akin to that of Giulio Campi (c. 1502-1572).
(I should prefer to ascribe it to some follower of Lorenzo Costa.—H.C.)





PALMA GIOVANE

(JACOPO NEGRETTI, called PALMA GIOVANE, to distinguish him from his grand-uncle Jacopo Negretti, known as Palma Vecchio)

(VENETIAN SCHOOL)

BORN at Venice in 1544, died in that city in 1628. Pupil of his father, Antonio; studied subsequently in Urbino and Rome; strongly influenced by Tintoretto. Active principally in Venice. His numerous paintings show him as an artist

of much vigour and skill but with little real inspiration and originality.

Bibliography: C. Ridolfi, "Le meraviglie dell' arte," (Venice, 1648), ii, 173-206.

186. THE ENTOMBMENT

THE dead Christ is lying on the ground with a white winding sheet spread under him and a white cloth round his hips. To the left, the Virgin is sitting, opening her arms in despair; she wears a red purple tunic, a dark blue mantle, a white head-cloth, and a blue transparent veil. She is being supported by a woman, dressed in orange, white and purple. On the opposite side, kneels St Mary Magdalen, who wears a dark yellow robe, with blue sleeves and purple sash, and a grey transparent veil; behind her stands St John the Evangelist in dark green tunic and deep red mantle, crossing his hands in front of his breast. Further back three men are removing the lid from a white marble sarcophagus; one of them, who turns his back to the spectators, wears a purple jacket and yellow trousers. Behind these figures to the right, a large brown rock. In the background, to the left, is Golgotha with the three crosses, painted in light red tones, standing out against the evening sky.

Canvas, 62½ in. by 88½ in. (1·585 m. by 2·237 m.)

Doughty House, Long Gallery, No. 16.

Photo Gray 28995.

A GOOD example of Palma's adoption of Tintoretto's style, to whom this picture was formerly ascribed; yet there is not his imaginative con-

vention behind the agitated play of lines, the rendering of form is more summary and the colouring cruder.

PALMA GIOVANE

187. ST SEBASTIAN

25 June
9.5 Paul
Q. 12. 12. 12.

ST SEBASTIAN is standing in a contorted attitude pierced by two arrows, his hands tied above his head to a tree-trunk. A white loin-cloth is round his hips and at his feet on the ground his red coat and blue mantle are seen. In the background two figures in red and yellow. Blue sky with clouds.

Canvas, 26 in. by 12 in. (0.66 m. by 0.305 m.)
Esher.

BELONGED formerly to Mr Robert P. Roupell, by whom it was lent to the Exhibition of Old Masters at Burlington House, 1872, No. 240.
Bought for £6 16s. 6d. by "White" at the

Roupell Sale (June 25, 1887, No. 73); and by Mr Herbert Cook at Christie's about 1900. In creating this figure, Palma was perhaps influenced by Tintoretto's painting of the same Saint in the Scuola di San Rocco at Venice.

LEANDRO BASSANO

(VENETIAN SCHOOL)

BAPTIZED at Bassano on June 26, 1557; died at Venice on April 15, 1622. Pupil of his father, Jacopo (see under No. 162); active in Bassano and Venice. Leandro's colouring, cool and silvery, not warm and golden as Jacopo's, has a charm of its own. His numerous portraits evince powers of simple and vigorous characterization while

his subject pictures, much as they repeat the trite Bassanesque formulæ, show, however, a pronounced individual feeling for the articulation of space.

Bibliography: L. Zottmann, "Zur Kunst der Bassani" (Strassburg, 1908), *passim*.

G. Gerola, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," iii, 7 sq.

188. PORTRAIT OF A LADY

HALF-LENGTH of a young fair-haired lady with her head slightly turned to the left. She is dressed in a dark green robe low cut at the neck with a white transparent fichu and with white lace cuffs. She has round her neck a string of pearls and a long gold chain set with stones. In the left-hand corner of the picture the head of a small brown and white dog, which the lady is caressing with her left hand.

Canvas, 26 in. by 21 in. (0·66 m. by 0·533 m.)

Doughty House, Long Gallery, No. 31.

TURCHI

(ALESSANDRO TURCHI, called L'ORBETTO)
(SCHOOL OF VERONA)

BORN at Verona about 1581; died in Rome in 1650. Pupil of Felice Brusasorzi at Verona and Carlo Saraceni at Venice. Active in Rome and Verona. A pleasing and skilful, if somewhat empty and artificial, eclectic; elegant in his design and with a brilliant though generally over-smooth colouring.

Bibliography: Passeri, "Vite de' pittori, etc." (Rome, 1772), pp. 173-177.

B. dal Pozzo, "Le vite de' pittori . . . Veronesi" (Verona, 1718), pp. 164-167.

G. Trecca, "Catalogo della Pinacoteca Comunale di Verona" (Bergamo, 1912), p. 68.

189. MADONNA AND CHILD WITH SAINTS

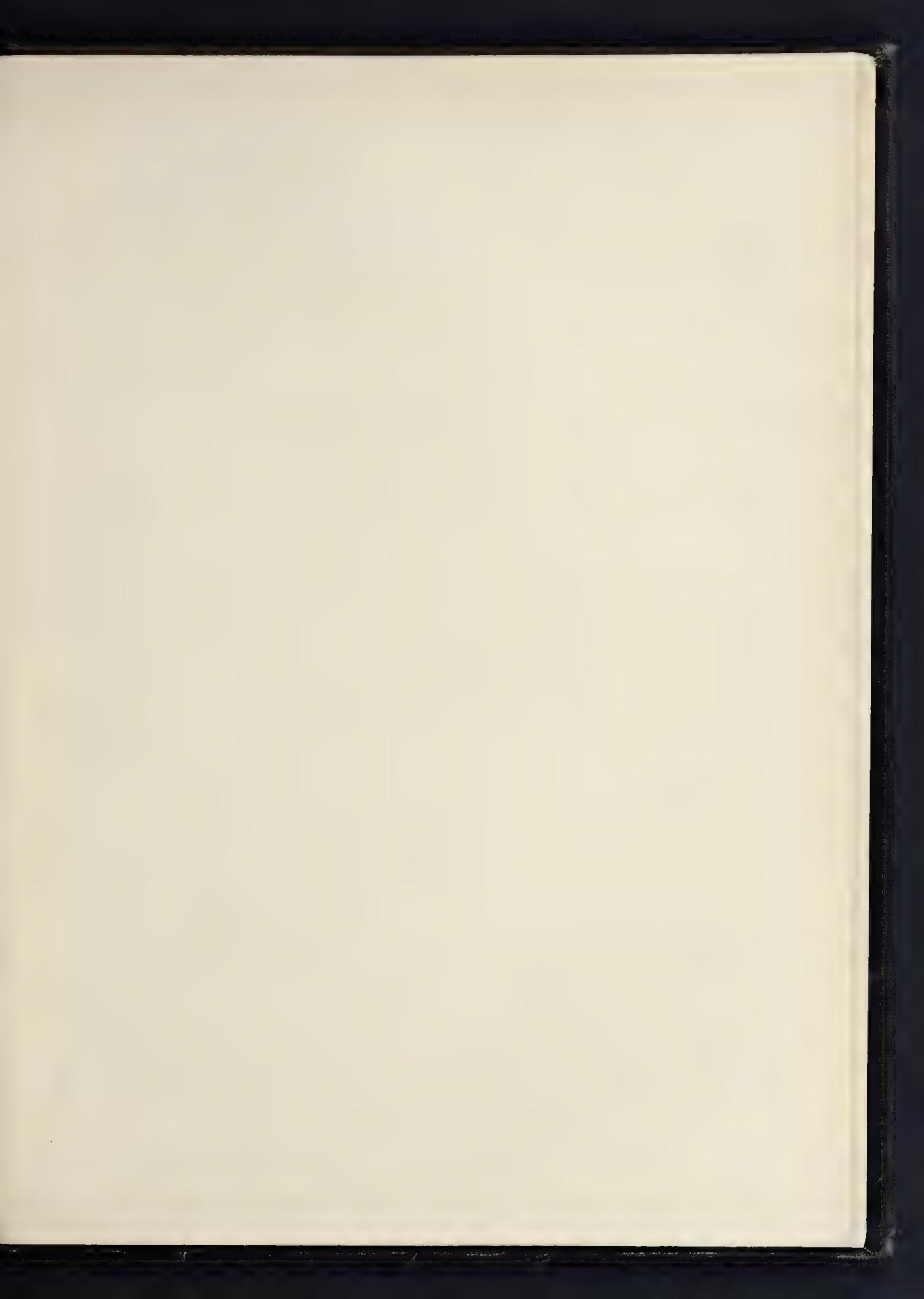
THE Virgin whose head is relieved against a yellow aureola is seated on a cloud. She wears a pink robe, a purple scarf round her head and shoulders and a green mantle, and supports with her right hand the Infant Christ who is lying on her lap turning over to the left. He is partly covered by a white wrap and bends down to a kneeling Dominican martyr on the left. Above the latter an angel holding a lily and dressed in a purple tunic is kneeling on a cloud. To the right of the Virgin St Zeno in white tunic, yellow mantle and green-blue mitre, his staff in his right hand and a book in his left. By him stands a boy-angel holding the emblematic angling rod. Behind St Zeno stands St Toscana of Verona in the habit worn by the nuns of the Order of St John of Jerusalem before 1523 (red tunic, black cloak with a white cross and white hood)¹ joining her hands in adoration.

Copper, 13 $\frac{7}{8}$ in. by 18 $\frac{1}{8}$ in. (0.352 m. by 0.46 m.)
Doughty House, Long Gallery, No. 11.

THIS might well be a study for a larger picture executed for some Veronese church, but no picture of this subject is mentioned in G. B. Lanceni's *Ri-*

creazione pittorica o sia notizia universale delle pitture nelle chiese e luoghi pubblici della città e diocesi di Verona (Verona, 1720), or by Turchi's biographers.

¹For the identification of the habit and the Saint, the present writer is indebted to Mr Egerton Beck.





PIETRO DELLA VECCHIA

(PIETRO MUTTONI, called PIETRO DELLA VECCHIA)

(VENETIAN SCHOOL)

BORN in 1605; died in 1678. Pupil of Alessandro Varotari (*il Padovanino*); imitator chiefly of Giorgione. Active at Venice. His works are not without some picturesqueness of effect, but they are conceived in a very crude melodramatic vein, and executed with a very superficial swiftness of handling. To us these characteristics instantly give away the real author of those "pastiche" of Giorgione which his contemporaries found so successful.

190. DIOGENES

A N old man in a tattered grey dress, a white shirt and a dark head-cloth is sitting by the base of a marble pillar with both hands holding a book, in front of which stands a lantern. Other books and papers are spread about to the right. Dark background.

Canvas, $38\frac{1}{8}$ in. by $46\frac{1}{2}$ in. (0.967 m. by 1.18 m.)

Doughty House, Long Gallery, No. 22.

Photo Gray 28989.

PURCHASED in 1875 from Sir J. C. Robinson. This picture is traditionally ascribed to Salvator Rosa and there can be no doubt that the subject and the *mise-en-scène* are eminently like this master. Yet it seems that the colour has a fusion and warmth which are essentially Venetian; and the facial type of the philosopher, the colouring of the face with its positive notes of red and yellow and the fat impasto point, in the opinion of the present writer, decisively to Pietro della Vecchia. His romantic subjects bear in many cases a strong general resemblance to those of Rosa; and pictures of philosophers, necromants, etc. with bold and livid effects of light belong, in fact, to Pietro della Vecchia's most favoured répertoire.¹

¹This picture is not mentioned by Dr L. Ozzola in his article "Works of Salvator Rosa in England," in *The Burlington Magazine*, xvi, 146-150.

PITTONI

(GIOVANNI BATTISTA PITTONI)
(VENETIAN SCHOOL)

BORN at Venice in 1687; died in 1767. Pupil of his uncle, Francesco Pittoni. One of the ablest Venetian figure painters of the eighteenth century and very celebrated in his lifetime; later his name fell into oblivion and many of his works have passed or still pass under the more familiar names of Ricci, Piazzetta and Tiepolo.
Bibliography: L. Pittoni, "Dei Pittoni artisti veneti," Bergamo, 1905.

Eadem, "Per la ricostruzione dell' opera di Giambattista Pittoni," in "Rassegna d'arte," xii (Milan, 1912), 20-27, 39-44.
G. Fogolari, "Opere di Sebastiano Ricci e di G. B. Pittoni ricuperate dalle Gallerie di Venezia," in "Bollettino d'arte," vol. i (Rome, 1907).
Idem, "Dipinti veneziani settecenteschi della Galleria del Conte F. Algarotti," ibid. v (1911), 311-317.

191. THE SACRIFICE OF POLYXENA AT THE TOMB OF ACHILLES

THE scene is laid in an open court bounded by an arcade. In the centre, Neoptolemus in armour and rose-purple mantle is turning to Polyxena and pointing to the tomb of Achilles which stands on a raised platform to the left; in front of it is an altar. Behind Polyxena (who is dressed in white and pale blue) kneels a priest, performing the rite of sacrifice, assisted by three acolytes; further back are two other priests and numerous warriors. In the foreground on the left, two armed men and two women prostrate with grief. The general tone is a cold greenish grey.

Canvas, 20 in. by 39 $\frac{1}{4}$ in. (0.508 m. by 0.995 m.)
Esher.

Photo Gray 29593.

POLYXENA was the daughter of Priam and Hecuba of Troy. She was beloved by Achilles, and when the Greeks on their voyage home were still lingering on the coast of Thrace the shade of Achilles appeared to them demanding that Polyxena should be sacrificed to him. Neoptolemus accordingly sacrificed her at the tomb of his father.

Formerly in the collection of Mr J. S. W. S. Erle-Drax; bought for 140 guineas at the Drax sale, February 19, 1910 (No. 55) by Mr Buttery. Acquired from Messrs Dowdeswell by Mr Herbert Cook in 1911, together with Nos. 194 and 195, for £525.

Exhibited at the Burlington Fine Arts Club Venetian Eighteenth Century Exhibition, 1911, No. 11. A replica of this picture, with some variations, chiefly in the group to the left, is in the Louvre (No. 1460).

In the Erle-Drax sale catalogue this picture was ascribed to Tiepolo; it was subsequently held to be by Sebastiano Ricci; but when it was shown at the Burlington Fine Arts Club its affinities to the style of Pittoni were recognized. Meanwhile Dr G. Fogolari (in *Bollettino d'arte*, v, 317) independently identified the Louvre version, traditionally ascribed to Ricci, as a work by Pittoni. Dr Fogolari reproduces a picture, "Crassus plundering the Temple of Jerusalem," known to have been executed by Pittoni in 1743; and this painting—now in the Venice Academy—offers the strongest possible arguments for ascribing the present picture and that in the Louvre to Pittoni. Not only do we find in it a similar system of design, general tonality, style of architecture and use of vehement gestures, but several of the figures are very nearly the same in both compositions.



40. 17



TIEPOLO

(SCHOOL OF)

(GIOVANNI BATTISTA TIEPOLO)

BORN at Venice in March, 1696; died at Madrid on April 25, 1770. Pupil of Gregorio Lazzarini; also influenced by Piazzetta and Sebastiano Ricci, but especially by Paolo Veronese, whose brilliant decorative style he may be said to have translated into the playful forms of the Rococo. Active in Venice and various other places in the north of Italy, in Würzburg and at Madrid. The central figure of Venetian eighteenth-century art. Bibliography: E. Sack, "Giambattista und Domenico Tiepolo" (Berlin, 1910). P. Molmenti, "G. B. Tiepolo" (Milan, 1909).

192. ESTHER BEFORE AHASUERUS

THE scene takes place in a marble portico with fluted columns. In the foreground, to the left, the fainting Esther, in a robe of white satin with a white scarf, is being supported by two maids in blue and green. Ahasuerus, seated to the right on a raised throne in front of hangings, extends his right hand which holds a sceptre towards Esther; he wears a red and gold mantle, a purple coat and yellow hose and boots. Near him, a little farther back, four men are standing in shadow; to the left, a dwarf dressed in red; in the extreme foreground to the right a soldier leaning against a marble pedestal. A boy, to the left, is bringing a jug on a dish; to the right of him, a white lap-dog. In the middle distance, a court crowded with soldiers and enclosed by a colonnade standing out against the blue sky.

Canvas, 61½ in. by 86 in. (1·56 m. by 2·27 m.)

Doughty House, Staircase.

MR BERENSON (*Venetian Painters*, p. 134) includes this picture in his list of Tiepolo's works; yet it seems decidedly too feeble for the master himself.

E. Sack, *op. cit.*, p. 226 (as not seen by the author and with the groundless suggestion that the subject is probably the Continence of Scipio).

CANALETTO

(SCHOOL OF)

(ANTONIO CANALE or DA CANALE, called CANALETTO)

(VENETIAN SCHOOL)

BORN at Venice on October 18, 1697; died in that city on April 2, 1762. Active chiefly in Venice; visited England twice. The classic painter among the Venetian landscapists of the eighteenth century, to whom a mass of inferior work has been unjustly ascribed.

Bibliography: *A. M. Zanetti, "Della pittura veneziana," pp. 462 sqq. (Venice, 1771).*

B. Berenson, "Venetian Painters," pp. 97 sq.

W. von Seidlitz, in Thieme and Becker, "Allgemeines Lexikon der bildenden Künstler," v, 485 sq.

193. VENICE: THE ENTRANCE TO THE GRAND CANAL

VIEW looking across the Canale di San Marco and the Grand Canal from a point on the Molo. Near the spectator, to the right, the column with the statue of St Theodore, the Libreria, and the Zecca; in the middle distance to the left, the Dogana di Mare, Santa Maria della Salute and San Gregorio. In the background to the left, the canal with the island of the Giudecca. Numerous gondolas and ships are seen on the lagune. The scene is enlivened by a multitude of figures; a poultry fair is taking place on the Piazzetta. Effect of early morning; blue sky with clouds.

Canvas, 18 $\frac{1}{4}$ in. by 30 $\frac{1}{8}$ in. (0·463 m. by 0·763 m.)

Doughty House, Long Gallery, No. 35.

194. VENICE: THE MOLO AND THE RIVA DEGLI SCHIAVONI

VIEW looking along the Molo and the Riva degli Schiavoni from a point off the former. Near the spectator, the column with the Lion of St Mark, the Ducal Palace, the Ponte della Paglia, and the Carceri. The harbour is covered with gondolas, barges and ships; numerous figures on the quay and the vessels. Bright morning light; blue sky with clouds.

Canvas, 18 $\frac{1}{4}$ in. by 30 $\frac{1}{8}$ in. (0·463 m. by 0·763 m.)

Doughty House, Long Gallery, No. 36.





Pl. 74



Pl. 75

MICHELE MARIESCHI

(VENETIAN SCHOOL)

SON of an obscure Venetian painter; lived for some time in Germany, and then returned to Venice, where he died while still a young man in 1743; painted views of Venice, and also landscapes in which motives from Venice and the Venetian mainland and classical ruins are fantastically combined.

By aiming at superficial picturesqueness of effect he differs from his contemporary Canale and anticipates in a sense Francesco Guardi.

Bibliography: G. Fogolari, "Michele Marieschi pittore prospettico veneziano" in "Bollettino d'arte," vol. iii (Rome, 1909).

195. LANDSCAPE CAPRICCIO

TO the right, view of a stream flowing rapidly between rocky banks and spanned by a ruinous bridge of a single arch over which a man is driving a pack-horse. At either end of the bridge are ruined castellated buildings.

In the foreground to left are some hovels amongst the ruins of a classical edifice with two round arches; near them are a horseman, a man in a punt, and other figures. Further back, to the left, a village on a hill. Blue sky with light clouds. The whole in light green, brown and blue tones.

Canvas, 21½ in. by 31½ in. (0·445 m. by 0·798 m.)

Esher.

Photo Gray 29595.

COMPANION picture to No. 196.

Purchased from Messrs Dowdeswell in 1911 by Mr Herbert Cook together with Nos. 191 and 196.

Exhibited at the Burlington Fine Arts Club, Vene-

tian Eighteenth Century Exhibition, 1911, No. 44.

196. LANDSCAPE CAPRICCIO

VIEW looking over a river, towards a rocky island covered with the buildings of a city, among which a castle and a campanile of Venetian type are conspicuous. The island is approached from the shore in the foreground to the left by a ruinous bridge of a single arch over which a man and a woman are walking. On the shore are the remains of a classical building with round arches; figures of boatmen on the shore and in three boats on the river; to the right is seen the stern of a small ship. Blue sky with light clouds. The whole in light green, brown and blue tones.

Canvas, 21½ in. by 31½ in. (0·445 m. by 0·798 m.)

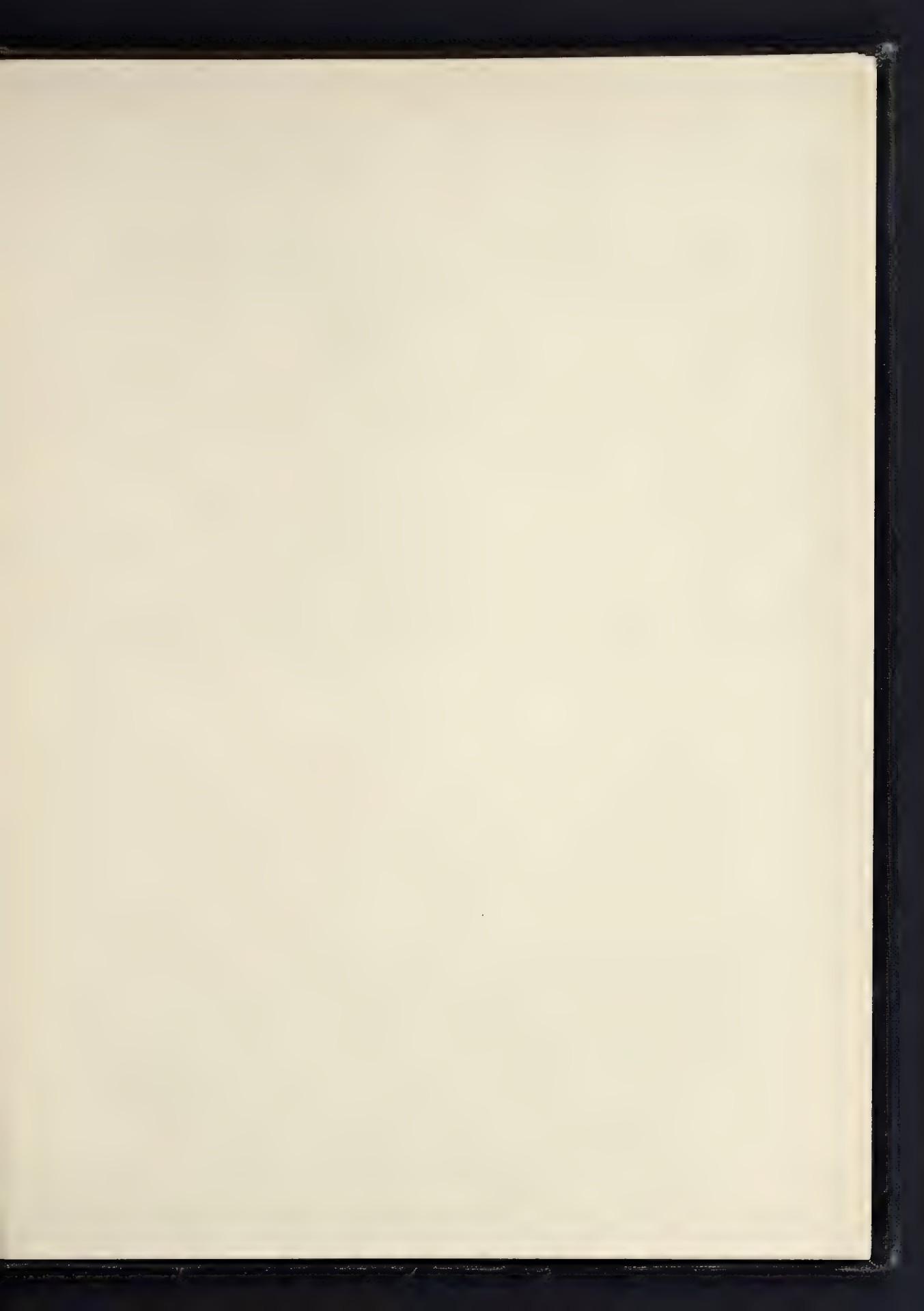
Esher.

Photo Gray 29594.

COMPANION picture to No. 195, and acquired at same time.
Exhibited at the Burlington Fine Arts Club, Vene-

tian Eighteenth Century Exhibition, 1911, No. 48.
A replica of this picture, with some variations, is in the Venice Academy.





No. 201.



No. 202.



ITALIAN SCHOOL

c. 1500.

197. ILLUSTRATION OF SOME NOVEL

THREE couples in bright costumes of the early sixteenth century are seen walking hand in hand under some trees. To the right, a young man in yellow and red is seen sitting on a chair, a sceptre in his hand, surrounded by a crowd of people some standing, some sitting. To the left further back, three young men and a boy in purple with staffs in their hands. A hedge stretches right across the picture in the middle distance. Blue mountains in the background.

Panel, 6½ in. by 17⅔ in. (0·16 m. by 0·448 m.)

Doughty House, Octagon Room, No. 53.

FORMERLY ascribed to the school of Verona; pronounced enough to allow of any definite but the character of this little piece is hardly attribution.

198. THE NATIVITY

THE Virgin in red robe and blue mantle lined with green is kneeling under a rough shelter in front of a ruined building, adoring the Child, who is lying in a basket. St Joseph is seated on the ground to the left, clad in a blue tunic and a yellow mantle lined with red, resting his head on his hand, at his feet is a white bundle. The ox and the ass are seen behind the Virgin and the Child. Above the shelter on clouds a group of nine dancing angels, in bright dresses (blue, pink, green and brown). The Virgin and the angels have all auburn hair. Blue sky.

Panel, 22½ in. by 12½ in. (0·56 m. by 0·316 m.)

Doughty House, Museum.

Photo Gray 29016.

THE names of Bastiano Mainardi and Defendente Ferrari have been suggested for this painting but neither attribution can be said to carry conviction. It is not impossible that the picture is a forgery.

ITALIAN SCHOOL

(SIXTEENTH CENTURY)

199. MADONNA AND CHILD

THE Virgin in red robe, blue mantle and white head-cloth is seen full-face, her head slightly bent down, seated between two marble pillars and relieved against a green hanging. In her lap the Infant Christ turned three-quarters to the right is playing with a green book which the Virgin holds in her left hand.

Panel, $6\frac{1}{2}$ in. by $5\frac{1}{8}$ in. (0.17 m. by 0.13 m.)
Doughty House, Boudoir.

IN this collection by 1868 (J. C. Robinson, *Memoranda*, No. 4).
Exhibited at Leeds, National Exhibition of
Works of Art, 1868, No. 40.

This picture was at one time ascribed to Fra Bartolomeo, a name to which it obviously has no right, though it is difficult to find any clue to its real author or even the school to which it belongs.

200. FOUR ALLEGORICAL FIGURES

FOUR female figures representing Architecture, Astronomy, Music and Sacred History, each standing on a marble column relieved against a yellow background, and each wearing a wreath of flowers or leaves in her hair.

Architecture is dressed in a red robe with white sleeves, and a green mantle with yellow border. She holds in her right hand a pair of compasses, and in her left a square. Astronomy wears a white under-dress, a green over-dress and a red mantle, and grasps her dress with her left hand, while holding in her right an armillary sphere. Music, clad in a white under-dress, a red over-dress and a dark green mantle lined with yellow, is playing a viola da braccio. Sacred History wears an orange under-dress with white sleeves, and pink over-dress trimmed with yellow, and a dark-green mantle. She raises her left hand as if demonstrating a thesis, and holds a book under her right arm. All four on panel, arched top.

Architecture - $2\frac{1}{4}$ in. by $8\frac{1}{2}$ in. (0.539 m. by 0.216 m.)
Astronomy - $2\frac{1}{8}$ in. by $8\frac{1}{2}$ in. (0.549 m. by 0.216 m.)
Music - $2\frac{1}{8}$ in. by $8\frac{1}{4}$ in. (0.549 m. by 0.21 m.)
Sacred History $2\frac{1}{8}$ in. by $8\frac{3}{8}$ in. (0.549 m. by 0.214 m.)
Doughty House, Octagon Room, Nos. 62, 63, 64 and 65.

NEITHER the traditional attribution to seems satisfactory. They are charming examples Parmigianino, nor a later one to Beccafumi of a decorative kind.

ITALIAN SCHOOL

(SEVENTEENTH CENTURY)

201. BUST OF A GIRL

BUST of a girl, aged about fifteen, her head facing the spectator. She wears a green robe and a white scarf round her shoulders; on her auburn hair is a white scarf with a pattern of many colours.

Dark background.

Canvas, 23 $\frac{1}{8}$ in. by 16 $\frac{1}{2}$ in. (0·586 m. by 0·419 m.)

Doughty House, Long Gallery, No. 29.

Photo Gray 29003.

EXHIBITED at the Burlington Fine Arts Club, Winter Exhibition, 1912-13, No. 46.
This picture was formerly ascribed to Bartolomeo Schidoni. It is, however, certainly not by him, but rather by some late follower of Caravaggio, and possibly of Neapolitan origin.



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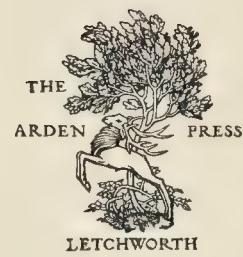
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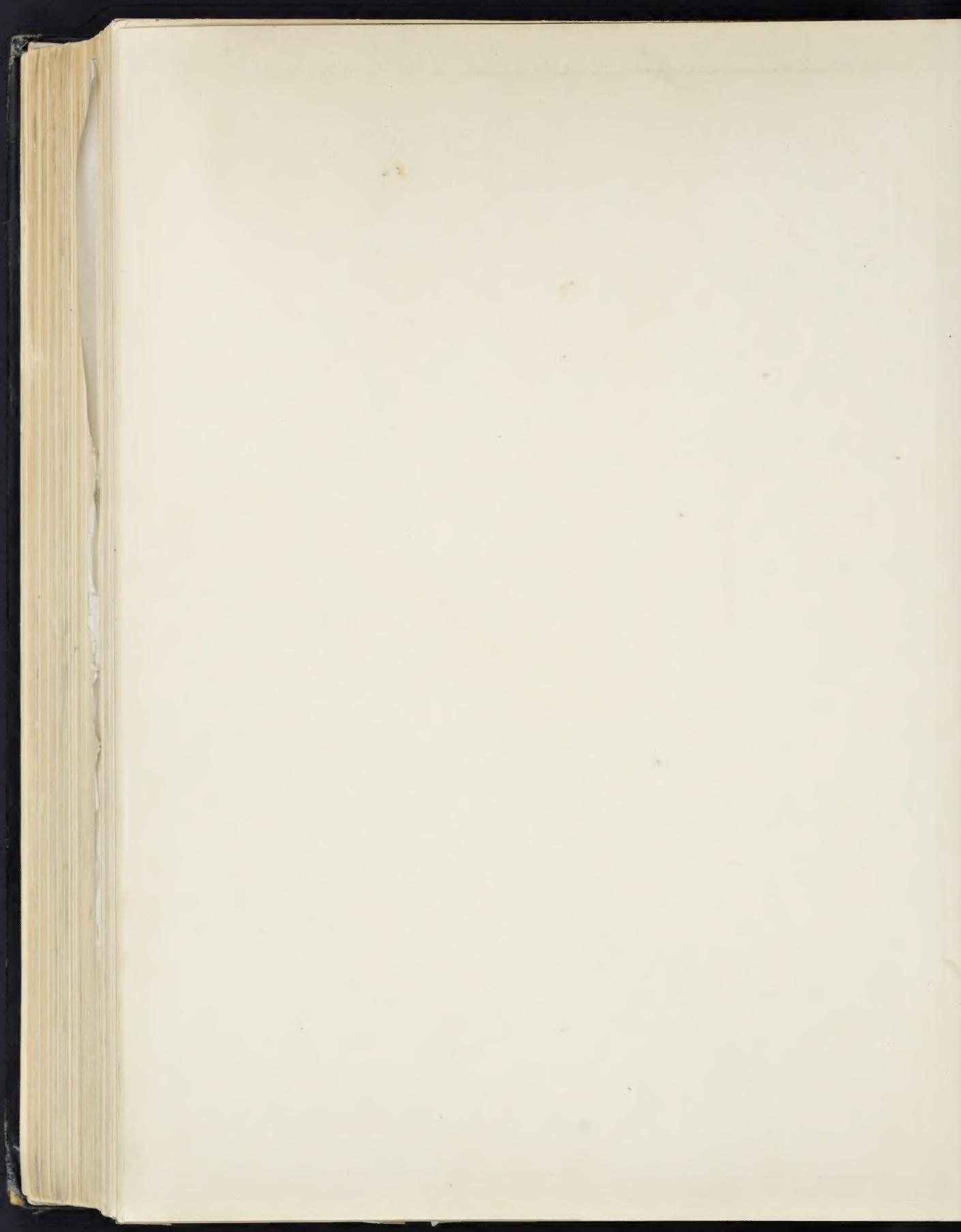
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